

WEST SIDE OF THE COURT OF THE LOUVRE, PARIS.
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THE ARCHITECTURE OF THE RENAISSANCE IN FRANCE.

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No country outside of Italy made the teaching of the Renaissance in architecture so thoroughly her own as France. In Italy this attempt to express contemporary requirements in a language of forms and proportions inspired by the study of ancient monuments was a native growth, a reversion to national methods temporarily disturbed by foreign importations. The causes which led to so ready and complete an acceptance of it in France, which had a native architecture of an altogether different character, form too wide a subject to be discussed now, if time is to be left for a survey of its consequences. Among these causes are the obvious ones of geographical proximity, and kinship in race and civilisation, language and thought, between the two peoples, and these are in the main sufficient to account for the homogeneous character of the architectural evolution which began in France towards the end of the fifteenth century and continued at least down to the first quarter of the nineteenth. This evolution opens with a period of some fifty years, during which a fusion took place between the native style already in possession, which though full of vigour was restlessly seeking for a new inspiration, with the new ideas which Italy could supply. From the moment when the fusion was to some extent complete, that is the middle of the sixteenth century, we have merely to trace a series of phases, expressing successive changes in the social, intellectual, and political life of the French nation. But "plus ça change, plus c'est la même chose." These phases, produced under influences varying from generation to generation, are, on the whole, little more than surface modifications on a strong unchanging substratum, consisting

of the native tradition fused with the early acquired classical ideas. In each and all of them the national genius shines forth, and seldom if ever can there be any doubt as to the nationality of any example of French architecture, or of its inseparable companion decoration, during the period defined.

With these few words of introduction, and the proviso that for reasons of time I must adopt the self-denying ordinance of refraining from touching on church architecture and many other equally interesting aspects of so many-sided a subject, such, for instance, as its influence abroad, I will plunge direct into a brief outline of the story.

In the fifteenth century, France rose from the anarchy and disorganisation of the Hundred Years' War to a new era of prosperity and consciousness of national life under the rule of a strong monarchy. This state of affairs found expression in the last or Flamboyant phase of her Gothic architecture, characterised by extravagant but graceful exuberances, immense technical dexterity, and excessive naturalism in sculpture. The bulk of the buildings of the time showed an intricacy of decoration and restlessness of line hitherto unreached. But signs were not lacking here and there of a striving after those ideals which everywhere accompanied the Renaissance—the change from the striving and aspiring, the vertical and the mysterious in architecture, to repose, horizontality, and clarity. To take but two examples as symptoms: the elaborate tracery of the screens at Albi shows a return to the semi-circular arch, and the courtyard of the house of Jacques Cœur at Bourges displays a tendency to horizontal treatment and regularity of setting-out, though both works are wholly Gothic in detail. The way was thus being imperceptibly prepared for the great change to come. Definitely classical detail first made its appearance in certain monuments carried out by Italians about 1480 under the auspices of the House of Anjou, which was closely connected with Italy—a chapel in the old Cathedral of Marseilles, tombs at Le Mans and Tarascon, a reredos at Avignon. They do not seem, however, to have made any impression on the French building profession, and during the following fifteen years the movement was at a standstill, till the enthusiasm for Italian art aroused in the minds of the French King and his Court during Charles VIII.'s campaign of 1495 set it going once more. Italian craftsmen and wood carvers, painters and maiolica-workers, cabinet-makers, bronze-founders, and garden designers, were engaged to work in France. The chief colony of these was that employed by the King himself to beautify his castle of Amboise. Close intercourse with Italy was kept up for the next thirty years by the foreign policy of the succeeding reigns and the almost incessant wars in different parts of Italy which it involved. During this period troops of Italian craftsmen spread throughout France, the valley of the Loire, Normandy, the Ile de France and the neighbourhood of Toulouse being the chief

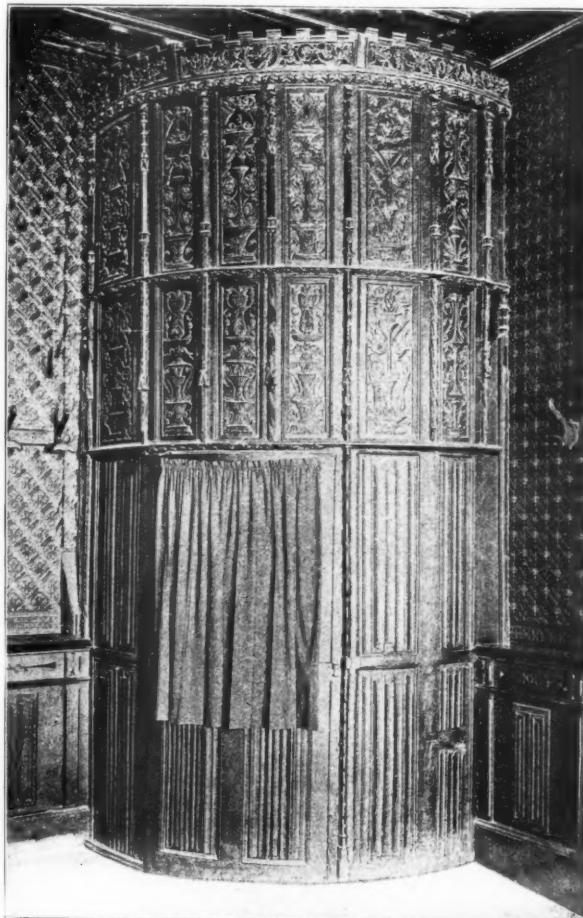
AZAY-LE-RIDEAU : ENTRANCE BAY.*

of various descriptions, stone makers, bronze-founders, and garden designers, were engaged to work in France. The chief colony of these was that employed by the King himself to beautify his castle of Amboise. Close intercourse with Italy was kept up for the next thirty years by the foreign policy of the succeeding reigns and the almost incessant wars in different parts of Italy which it involved. During this period troops of Italian craftsmen spread throughout France, the valley of the Loire, Normandy, the Ile de France and the neighbourhood of Toulouse being the chief

* This and the illustrations on pp. 361, 367, and 376 are from blocks illustrating Mr. Ward's *Architecture of the Renaissance in France*, kindly lent by Mr. Batsford.—ED.

centres of activity. The result of their presence manifested itself at first principally in the appearance of ornament and detail, occasionally of entire features in the Italian manner, in buildings otherwise of a Gothic character, such as the wing added to the Castle of Châteaudun in the first years of the sixteenth century. The same mingling of motives is seen in individual features, such as a chimney-piece in the same building.

By the time Francis I. came to the throne on January 1, 1515, Renaissance forms had become acclimatised. Though Italians were still frequently employed, the French builders had acquired some skill in the new style. The result was that a number of buildings began to arise which have been characterised as French construction in Milanese dress. The well-known example of Francis I.'s work, the Château de Chambord, is a case in point. The castle plan, the moat, the round towers, the spiral stair turrets, the steep roofs, the "chemin de ronde," the picturesque and irregular skyline are all essentially French; but the pilaster treatment of the elevations, the decoration of the dormers and chimney-stacks, and the detail and ornament throughout are drawn from the *répertoire* of the North Italian Renaissance, so like in its exuberance to the native Flamboyant Gothic; while the soberer work of Brunelleschi and the early Florentines, and of Bramante in his Roman manner, found little echo at this period in France. The qualities which charm in this style, the style of Francis I. as it is called, which prevailed roughly from 1515 to 1540 or 1545, are its picturesque and somewhat haphazard grouping, its ingenious use of Italian motives to clothe native building forms in a delicate embroidery of ornament, as in the entrance bay at Azay-le-Rideau, or in the great staircase at Blois. The latter reproduces a mediæval type of which the classical example was the staircase of the Louvre built by Raymond du Temple in 1365, while the adjoining cornice is a reminiscence of mediæval machicolations. The style is lovable, too, in the interior, where its rather minute scale is more appropriate, and where the fineness and variety of its exquisite arabesques can be more fully appreciated. An example



LE GRAND ANDELY: "TAMBOUR" OR DOOR-SCREEN, HÔTEL DU GRAND CERF
(16TH CENTURY).

of this is the "Tambour" or door-screen in the Hotel du Grand Cerf at Le Grand Andely, which is dated 1540. It is a freestanding screen, designed to be rotated, and consists of several panels of carved wood. The carvings are highly detailed and intricate, showing various motifs such as floral patterns, geometric shapes, and architectural elements. The screen is set against a wall with a patterned wallpaper, and the overall effect is one of great richness and complexity. The screen is a prime example of the decorative arts of the Renaissance period in France.

is shown in the "tambour" or door-screen from the well-known hostelry of the Grand Cerf at Le Grand Andely (p. 359).

The early Renaissance, however, was not always smiling, and we see it in a more serious mood in the castle of St. Germain, largely rebuilt by Francis I. about 1540. Yet we must not expect from it the highest achievements of which architecture is capable. The art of composition was in its infancy. Carefully balanced schemes, a sure sense of proportion, and a feeling for the monumental are rarely to be met with at this stage. But some time before the end of Francis I.'s reign, from, say, about 1530, a new type of design began to come into competition with that which bears his name.

The middle years of the sixteenth century in France were a period of intense intellectual and artistic life, when amongst other activities Italian literature and art as well as classical studies were cultivated with enthusiasm, and, in every department of life, refinement was pushed to its furthest limits. The court and upper classes generally were both prodigal and discriminating in their patronage of all branches of art, and in particular in the building of splendid residences.

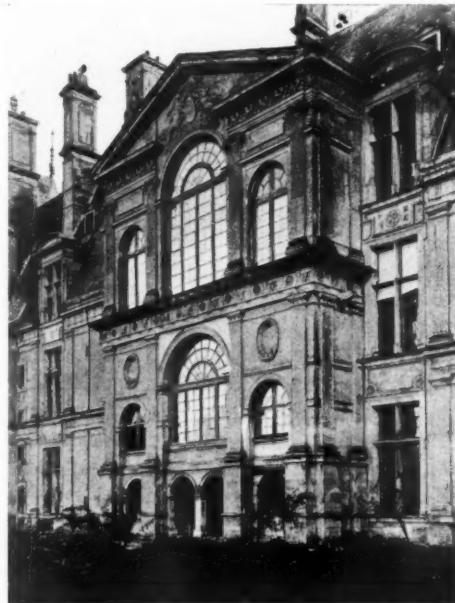
Up to this point the architect in the modern sense had scarcely emerged. He had hardly disentangled himself from the master mason, the master carpenter, and the clerk of works. While, among the earliest batch of Italians, only Fra Giocondo and Boccador can be said to have exercised anything approaching the functions of an architect, even in their case it is quite uncertain whether they were entrusted with administrative control over the works attributed to them. From this time onwards a new generation of men arose whose training was theoretical as well as practical, men like Philibert de l'Orme, Jacques Androuet du Cerceau, and Jean Bullant—men who read and travelled, and in some cases visited Italy and sketched and measured buildings there. This brought about one side of the change. The other was due to the new sources of inspiration; for both the young French architects and the Italians whom Francis continued to attract to France were now imbued with the ideas of the mature or Roman phase of the Renaissance.

The effect was soon seen in schemes considered as a whole from the start, in a broader manner, a greater regularity and symmetry, in a more systematic use of the orders and a more scholarly treatment of detail, as well as in the shedding of much mediaeval practice, particularly such as related to fortification. At the same time much that was both national and picturesque was retained. Round towers and spiral stairs, oriel and turrets, steep gables, and flying buttresses, crockets and finials and open crestings and the delicate arabesque decoration of surfaces fell into disuse. On the other hand the large mullioned windows and tall dormers and high pitched roofs—one pitch to each block—remained, and the vertical character of design was thus maintained in elevations, as well as by the frequent rectangular pavilions which replaced circular towers.

There had thus been evolved an architecture, which, if it still bears upon it both the faults and the charm of youth, may yet be regarded as having reached the first stage of maturity. Into the careers and works of its great exponents it is impossible to go in detail, but the character of the buildings of the period may be illustrated by a few examples showing it in various aspects. The court front of the Louvre (p. 357), which was built under the architect Pierre Lescot with the collaboration of the sculptor Jean Goujon between 1546 and 1566, and is perhaps the richest monument of the age of Henry II., as beffited the metropolitan palace of the monarch, retains some of the playfulness of the previous period, as, for instance, in its exquisite stone cresting; but in its breadth and lucidity of setting-out and in its use of the orders it far exceeds anything yet done. My next example is the great staircase bay added probably about 1560 to the earlier Château of Ecouen by Jean Bullant, a man with a bolder sense of monumental scale and greater imagination than any of his contemporaries, though occasionally

unfortunate in his experiments. The architect of the Château of Monceaux, now destroyed, is not certainly known, though there is much to suggest that it was designed by Primaticcio. The latter had been engaged by Francis I. for the decoration of Fontainebleau and became the "protégé" of the king's daughter-in-law, Catharine de' Medici, for whom Monceaux was begun in 1547, the first year of her husband's reign. Though the history of the building is obscure, there is reason to believe that this mansion was merely restored, not rebuilt as used to be stated, by Henry IV. in 1593, though the screen galleries and the outlying pavilions or lodges, and possibly other features, belong to this later period. If this view be correct, Monceaux shows not only one of the earliest examples of the use of a giant order in any country, but a broad monumental feeling, which is more often associated with the work of the seventeenth than of the sixteenth century. The Hôtel Lamoignon in Paris, built probably about 1570 for Diane de France, is an example of a similar type of design applied to a large town mansion, while a house at Bar-le-Duc of about the same date by an unknown architect illustrates another treatment with several orders applied to a terrace house.

France, then, within the middle years of the sixteenth century had arrived at a style based on the classic code of forms and composition, which suited her then requirements, and which eventually proved susceptible, by a process of relatively small successive modifications and adjustments, simplifications or elaborations, of adaptation to the changing conditions of social life up to the Great Revolution. It was perhaps the more fitted permanently to satisfy a variety of French requirements in that the foreign element in its composition was itself of a two-fold nature. The mature Renaissance was introduced from Italy at a time when it was already beginning to bifurcate into the twin stream of Michael-Angelesque Baroque and puristic Palladianism. France owed to this period the germs not merely of the Pure Classic of the old Louvre, Perrault's Colonnade, the palaces in the Place de la Concorde and the Madeleine, but also of the Free Classic to be found in the works of the decorators of Fontainebleau, that love for the florid and exuberant or at least for the informal and for free-flowing curves which had already blossomed into Flamboyant Gothic, and was to reappear in the cartouche work of the Louis XIII. and the rocailles and scrolls of the Louis XV. periods, and once more in our own day in a bastard form in the so-called "Art Nouveau." To a great extent the phases of French architecture which are known under the names of Henry IV., the last four Louis, and the Empire are differentiated from their predecessors not so much by the introduction of new elements as by a recombination of elements already present at an earlier stage. Some that had been prominent just before would be dropped, others which had remained in the background would be brought into prominence; the most distinctive features of any given phase are hardly ever the invention of that age, but are traceable much further back, and owe their new importance to the spirit in which they are re-interpreted and the character of the other elements with which they are re-grouped.



CHÂTEAU OF ÉCOUEN: STAIRCASE BAY ON NORTH FRONT.

A type of plan for the great house in town or country had by the time of Henry II. been evolved from that of the mediæval castle and became fixed for succeeding centuries. This is true, however, only of the general outline and massing, for changes in the habits of social life were to call for many modifications in the internal arrangements from time to time. In essence this plan consists of buildings surrounding an enclosed rectangular courtyard, with the main block at the back, a screen in front containing the entrance, while the sides were either extensions of the main block or lower galleries. At each angle of the court was a rectangular pavilion somewhat higher than the adjoining buildings, with occasionally a pavilion larger than the rest in the centre of the main block. Subsidiary courts were also added on various sides, such as garden courts, forecourts, kitchen, and stable-courts. The tendency was for the main block to grow in importance at the expense of the remainder, becoming deeper and receiving pavilions at each angle. The court came to be enclosed by nothing more than balustraded terraces, railings, or even merely lines of trees, while the moat, wet or dry, which enclosed the main court, persisted at least in occasional use down to the Revolution, as also did the wholly or partly detached pavilions at the angles and entrance of the court. The Château of Tanlay is fairly typical, though, having grown out of a mediæval castle, it still preserves its circular towers. The court façades and outer gatehouse are of the mid-sixteenth century and were built for Admiral Coligny, who was killed in the St. Bartholomew massacre. The inner gatehouse, the screen, now destroyed, and the garden front belong to the seventeenth century and were the work of the architect Pierre Le Muet.

If, besides the plan, we examine many of the features specially associated with a particular style we shall find that they were already present at least in embryo in the sixteenth century. The characteristic high-pitched roof derived from the middle ages never at any time up to the present day went out of use, even in the most classicising periods. It is a striking fact, for instance, that at Versailles itself the chapel which so sadly mars the symmetry of the palace is the only executed part of a scheme to re-roof the whole vast building with high roofs. Again, two forms of steep roof so characteristic of French practice in the seventeenth and eighteenth centuries, the so-called Mansard roof with its broken slope, which every schoolboy knows—and knows wrongly—to have been invented by François Mansart, had already been employed by Lescot at the Louvre, and the curved hipped roof or square dome familiar at the Pavillon de Sully, the Palais de Justice and elsewhere, occurs frequently in the drawings of Jacques Androuet du Cerceau. Further, the flat balustraded roof so often censured as a fad of the age of Louis XIV. occurs as early as in Francis I.'s building at St. Germain.

Again, the brick architecture with rusticated stone coigns and bands typical of the reign of Henry IV. is foreshadowed in some of the designs for Charleval illustrated by du Cerceau and in the outer pavilions at Anet by Philibert de l'Orme, and persists as late as the Château of Ménars built by Madame de Pompadour about 1760; while the accompanying feature of windows grouped in vertical lines by coigns or pilasters is traceable not only to the style of Francis I.—we have seen an instance of it at Blois—but to late Gothic buildings, as, for instance, the episcopal palace at Evreux. Much the same may be said of decoration as of architecture. All later styles of decoration in France derive much, if not all, from the stock of ideas already possessed by France in the middle ages or acquired by the time of Henry II. Not to multiply instances unduly, I may mention one detail of ornamentation usually associated with the Louis Seize style—the oval medallion over which a garland with pendent ends is draped—as occurring as far back not merely as 1665 on Perrault's Louvre, but as 1565 on Lescot's Louvre.

The decorative designs of du Cerceau are again a striking example of the wide range of the acquirements of the age of Henry II. Du Cerceau may perhaps never have carried out a

building, he may have shown uncertainty in his scales and other faults, but that he had a wonderful sense of the resources of classical art and immense fertility of design is unquestionable. A study of his series of Great and Little Arabesques, or Grotesques as they were then called, published in 1550 and 1565, will reveal that they contain down to small details most of the elements of subsequent adaptations of this favourite type of decoration. Whether he got the ideas when in Rome from the Baths of Titus, or from the Vatican decorations which imitated them, or merely from the works of the Italian decorators at Fontainebleau and other royal castles, I do not know, nor whether subsequent decorators were directly inspired by his drawings, but the fact remains that little touches characteristic of Vouët or Bérain in the seventeenth century, of Watteau or Cauvet in the eighteenth, and of Percier and Fontaine in the nineteenth are all to be found there.

Renaissance architecture in France may thus be said to have reached in the mid-sixteenth century a stage of at least incipient maturity, not only as regards the character of its building; *per se*, but because it already contained, either in germ or fully developed, nearly all the elements which went to the making of subsequent styles.

But in each country of Europe it seems that some untoward circumstance was destined to arrest the flow of Renaissance development, or at least to check it for a time, with the result that when it was released once more, the environment had sometimes become less propitious. To Italy the French and Spanish invasions brought devastation and the loss of political liberty; on Spain and the Low Countries the despotism of Philip II. descended like a stifling pall; in England the Reformation cut off intercourse with the fountain head in Papal Italy; in France the life of the nation was absorbed for a generation in the civil wars which raged intermittently from the death of Henry II. in 1559 to the final recognition of Henry IV. in 1596. The two centuries which followed, from the re-organisation of France as a centralised State to the Great Revolution, coincided with the rule of the Bourbon dynasty, and witnessed the growth, culmination, decline, and collapse of Absolute Monarchy. The architecture of this period is essentially one, though it passes through various changes of taste, affecting principally the decorative system. It represents the full maturity of Renaissance architecture in France in various moods; and these moods reflect the changing conditions of society and polities, thought, and literature. They may be roughly grouped under the names of the four Louis, whose joint reigns cover all but the first fifteen years of the period. Though the style of Henry IV. is a recognised designation, it is practically indistinguishable from that of Louis XIII. It is only a little less formed.

When Henry IV. succeeded in establishing himself firmly on the throne, the Wars of Religion had left a trail of disorganisation and demoralisation in every department of life. Not only had the period of anarchy been unpropitious to building, but it had coarsened the whole tone of society. The new court was on a lower plane of culture and of taste than that of the courts of Francis I. and Henry II. There was love for art and architecture, but it was without fine discrimination. Gluttonous carouses and rude debauchery, broad farce and lurid melodrama were the things that tickled the palate of that generation, and in architecture and decoration they demanded effects showy to tawdriness and vigorous to brutality. The Queen, Maria de' Medici, though brought up in Florence like her kinswoman Catharine, was without her refinement. Her chief tastes lay in big bold architecture and gaudy jewellery. Henry on the other hand, though his tastes accorded in some respects with his age, showed, too, that he was a survival from the Valois court of his youth, and could prove himself a genuine connoisseur. To him was largely due the policy consistently followed in subsequent reigns of protecting artists and craftsmen by giving them free lodging in the Louvre and in other ways; and his encouragement of architecture was generous and extensive.

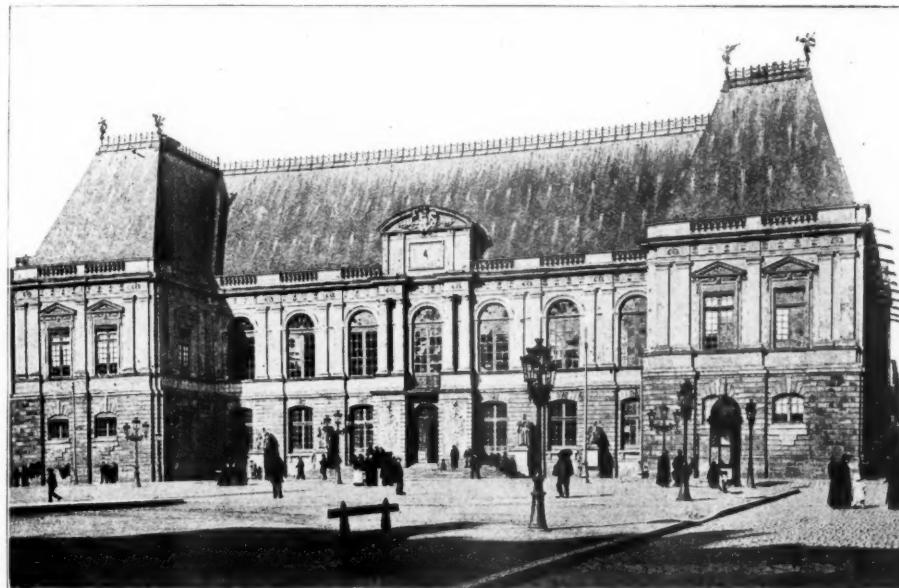
Other influences also helped to mould the architecture of the period. The Huguenots

were now in a position of authority, and their tradition of austerity of life is traceable in the quaker-like sobriety of the ordinary buildings of the early seventeenth century, of which the Château de Rougemont is an average example. This is also partly a reflection of the economical methods which were the keynote of the administration of Henry's minister Sully; and to the same cause, as well possibly as to the intercourse with Holland, Henry's ally, is due the prevalence of brick. This was used generally in combination with stone coigns and bands, the coign treatment being repeated in lieu of pilasters at intervals in the wall masses, and used to connect up the openings in vertical lines. Parallel with this treatment was the extensive use of rustication or "bossages" in buildings entirely of stone, as in the Château of St. Loup-sur-Thouet, while in both brick and stone it was usual to ornament the centre of each wall panel with a stone tablet, a medallion, or a niche. In much of this type of architecture we may see traces of that rationalism which crops up from time to time as a guiding theory in French design: the view that architecture is merely building and that construction should be its own decoration. Hence such a purely ideal means of expression as the orders was largely neglected. When they are used, as in the otherwise charming Place Royale, now Place des Vosges, built by Henry IV. in Paris, it is done with little distinction, while mouldings and features are of a heavy type and the building forms generally err on the side of massiveness. In this the lack of refinement in the taste of the age is reflected, as also in the forms employed by the decorator, both externally as in the Château of Beaumesnil, an example of the more florid type of building of the period, and internally.

The Italian artists, finding no livelihood to be gained during the Civil Wars, had returned home, and, when decoration was again required, recourse was often had to Flemings, who interpreted Italian barocco motives in the spirit of the rather heavy and luxuriant naturalism which has often characterised Flemish art. Among these was Ambroise Dubois, who decorated the Galerie de Diane and the Chambre Ovale at Fontainebleau in the first years of the century, and later Rubens, who carried out the decoration of a long gallery at the Luxembourg for Maria de' Medici between 1622 and 1626. His name in this connection is a proof that a certain coarseness of taste does not exclude genius, and, much as the grossness of the ornamental *répertoire* of this period may be deplored, it is impossible to deny its decorative quality. A chimney-piece at the Château of Lasson is fairly typical of the Louis XIII. manner. Its scale is always bold, and, in spite of its intricacies, there is nothing mean or niggling about it. Its typical expression is in the *cartouche*, which it extends to every decorated portion of a room or building almost to the exclusion of floral or foliage motives. The material which gave rise to these forms is probably boiled and modelled leather, which was actually used in the late sixteenth century, as may for instance be seen in a note appended by du Cerceau to a drawing of a chimney-piece in the British Museum. It is bossed into various swellings and sinkings, slashed and interpenetrated, and cut and coiled into scrolls at the edges. The analogous decoration in Germany acquired the name of "Auricular Style," owing to its fondness for the forms resembling ears of men and animals. This went to far greater length than anything in France, and illustrates a point that may be observed over and over again in comparing French work with that of other nations. The French have an inherent sense of balance and moderation, which, when they are using a method that may easily decline into abuse, makes them stop short before they have gone too far. The culmination of the Louis XIII. manner may be placed about 1630, and its influence is traceable here and there in the provinces almost to the end of the century.

But long before the death of Louis XIII., in 1643, a different spirit had begun to come over architecture. Architectural studies having been neglected during the later years of the Civil Wars, the architectural profession was rather at a low ebb and suffered from a dearth of capable men. With the seventeenth century, however, classical studies revived.

Works on the orders and the theory of design again began to appear. Men who had taken refuge in Italy returned, and younger ones resumed the practice of going there. The reign of Henry IV. produced some notable works rising above the general run of coign and panel architecture. The junction of the Louvre and Tuileries elicited dignified architectural efforts, whose authorship, however, is still shrouded in some obscurity. But the first quarter of the seventeenth century produced one architect of great talent in Salomon de Brosse. As a grandson of Jacques Androuet du Cerceau and nephew of the latter's two sons, who were all architects in the royal employ, he inherited a high tradition of design and was well fitted by his training, as well as by his position as First Architect to the Crown, to sum up in monumental works all that was best in current methods and add to them a touch of classical dignity. His Palais du Parlement at Rennes, begun in 1618, was the most considerable public building erected in France since the Middle Ages and notable for its restraint, its austere and masculine dignity,



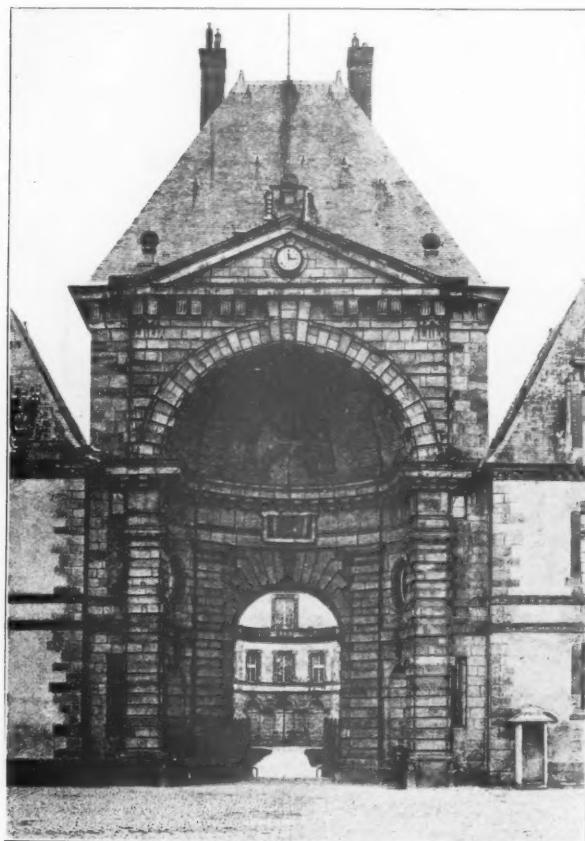
PALAIS DE JUSTICE, RENNES.

qualities which may also be predicated of his Luxembourg Palace in Paris, begun in 1615 for Maria de' Medici. Its garden front was rebuilt under Louis Philippe, when the palace was enlarged to accommodate the Senate. It is curious that some French writers should have been misled by the obvious but superficial resemblances of the banded orders and alternate rustication to the treatment of the garden fronts of the Pitti Palace into pronouncing the Luxembourg an essentially Italian design, without stopping to consider how incongruous such a building, with its court surrounded by buildings of varying height, with its boldly projecting pavilions and its high-pitched roofs, would look in Italian surroundings. The charming entrance pavilion or gatehouse is also foreign to Italian practice. It is in fact not only as French as any other Renaissance building in France, but in fact merely a variant on a theme already frequently exploited for nearly a century—as, for instance, at Ecouen, at Monceaux, and at Verneuil, while its system of rustication is not far removed from that of De l'Orme's so-called French Order at the Tuileries, and is almost identical with that used within the previous ten years at

Fontainebleau (cf. fig. p. 366). De Brosse, however, remained a little heavy, a little uninspired, a little uncertain, even when at his best. But the classicising tendency, the first symptoms of which reappeared in his work, was maintained throughout the succeeding period from 1624 to 1661, which coincides with the reigns, as they may justly be described, of the two Cardinal Ministers, Richelieu and Mazarin. Both were keenly interested in the arts, and especially in the public works as a means at once of expressing and of contributing to the prestige of that absolute government which it was their policy to build up. Both kept in close touch with the art of Rome, ancient and contemporary, sent artists to study there, and commissioners to collect antiquities or procure works of art and the services of Italian artists. At the same time,

under settled government, society had time to acquire polish. Under the spread of education and the civilising influences of such circles as that which gathered in the *Salon* of Madame de Rambouillet, social life lost much of its grossness. The importance assigned to letters and art is proved by the foundation of the Academies. French literature was illustrated in the early years of Louis XIV. and the last of Mazarin by more men of genius than at any other period in its history. It was inspired by that ideal of perfection of form which shines out in the *Maxims* of La Rochefoucauld and the *Provincial Letters* of Pascal, in Molière's *Misanthrope*, and Racine's *Phèdre*.

In architecture a parallel transformation was simultaneously being operated, and it may be traced step by step in the work of the greatest architect of the seventeenth century, François Mansart, possibly a pupil of De Brosse, who used his master's example as a stepping stone to higher things. In his early Château of Balleroy begun in 1626 we find him using, but using finely, the "chaîne" and coign system of the day. But



FONTAINEBLEAU: GATEWAY OF THE COUR HENRI IV.

in the work carried out by him at Blois between 1635 and 1640 for Gaston of Orleans, though it is obviously reminiscent, in plan and general grouping, of the Luxembourg, he strikes a new note of stateliness, and shows a new sense of scale. By reducing the importance of rustication he heightens its effect and gains in repose without loss of virility. But there is still a trace of the heaviness typical of the Louis XIII. manner. This may be seen for instance in the extraordinarily effective decoration of the staircase. The advance in Mansart's work over that of his less refined contemporaries may also be gauged by comparing the Hôtel de Sully

in Paris by one of the du Cerceau family, built about 1630, with the main block of the Hôtel d'Aumont built by Mansart a few years later. All heaviness has entirely disappeared from his work in the noble mansion of Maisons begun in 1642. Here the detail is of exquisite but not excessive refinement, and the appeal, if less overwhelming, is more intimate, and made by a subtler and more intricate treatment of planes and masses. Having reached this degree of consummate accomplishment, Mansart maintained it till the end of his career, as may be judged from his fine remodelling of an earlier work in the Hôtel Carnavalet carried out in 1662, four years before his death.

That among architects Mansart was not an isolated case is proved by an examination of the great buildings of the last years of Mazarin's life. The charming Hôtel de Beauvais, in Paris, built in 1656, is a standing illustration of that same ideal of perfection of form which pervaded the thought of that age. The plans show the artistic treatment which Antoine Le Pautre contrived to give to a site of most unpromising irregularity, and, though the façade has been defaced, the charming circular portico through which the court is approached remains to witness to the exquisite talent of an architect who seems to have enjoyed too few opportunities of exercising it.

The contemporary Château of Vaux-le-Vicomte is of great interest from several points of view. Nicolas Fouquet, the minister who hoped to succeed Mazarin, having feathered his nest at the public cost, in a manner, it is only just to say, common to nearly all his colleagues, determined to have the most sumptuous mansion of the age. With consummate *flair* he secured for this purpose the men who were destined to exercise great influence on design during the heroic period of the "Grand Règne" just about to begin. His architect was Louis Le Vau, who was to continue the Louvre, complete the Tuilleries, and begin the transformation of Versailles. His decorator was Charles Le Brun, who was to be sole arbiter over the decorative arts for a generation. His estate was laid out by André Le Nôtre, whose word was to be law in garden design throughout Europe for nearly a century. Vaux-le-Vicomte is remarkable at the present day in its retention, to a large extent undamaged, of the combined works of these three men and their subordinates. The château was the scene of the oft-described festivities of legendary splendour at which Fouquet entertained Louis XIV. soon after his assumption of personal rule, with the entire Court. Here the young and haughty king was scandalised at the possession of so much wealth gathered at the country's expense in the hands of a subject, and at the audacious motto "Quo non ascendam" accompanying the squirrel of Fouquet's arms which met his eye wherever it rested, and was confirmed in his resolve to bring about the fall of his unconscious host.

Le Vau's work, while never reaching the supreme accomplishment of François Mansart, and less certain in a sense of scale, is always dignified and often touched with some

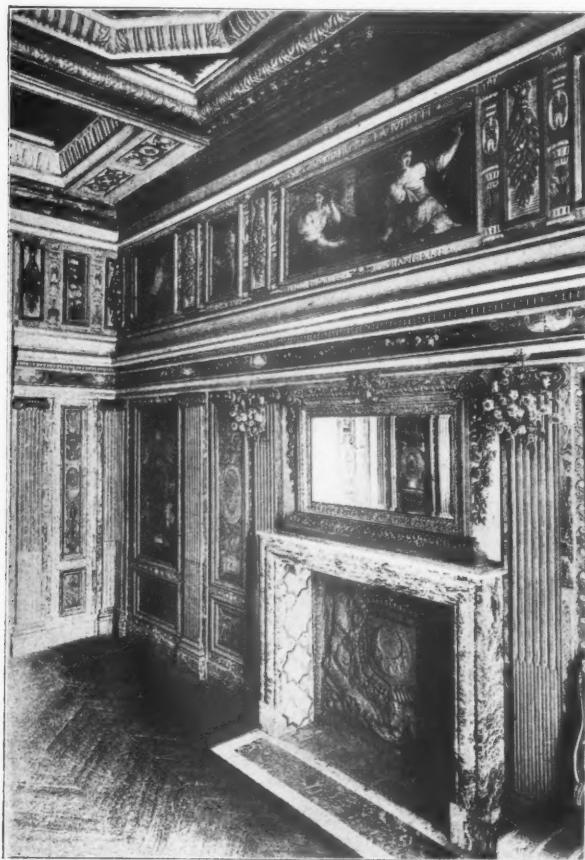


CHÂTEAU OF VAUX-LE-VICOMTE, BY L. LE VAU (c. 1656-60): GARDEN FRONT.

degree of imagination. By a return to the giant order, almost abandoned for half a century and now sometimes used in combination with smaller orders, he illustrates at once the renewed influence of the Italians and the growing trend of the age towards the grandiose. These points are well illustrated in his design of the Collège des Quatre Nations, now Palais de l'Institut.

A parallel refining movement had been taking place throughout the century in the domain of decoration. Side by side with the works of the typical Louis XIII. school a thin stream of

schemes conceived in purer taste had been flowing. Sully's rooms at the Paris Arsenal, decorated early in the century without the use of leather-work motives, witness to this. The use of purer ornament based on Roman decoration of the early sixteenth century, but with bolder, fuller forms, more closely set, in harmony with the architecture of the age, was revived by Simon Vouët, who returned in 1627 after many years' sojourn in Italy, and reigned supreme over the decorations of the royal palaces till his death in 1649. Foliage of the recognised classical types, especially in serried swags and imbricated bands, eagles, lions and mythical animals, the human figure in normal proportions, trophies, shields and panels of regular geometrical form, replaced the grotesque and sprawling cartouche work of the previous phase, but its bold heroic scale prevailed, and internal as well as external features remain broad and massive. Throughout the middle years of the century the engravers Jean Le Pautre, brother of Antoine, and Jean



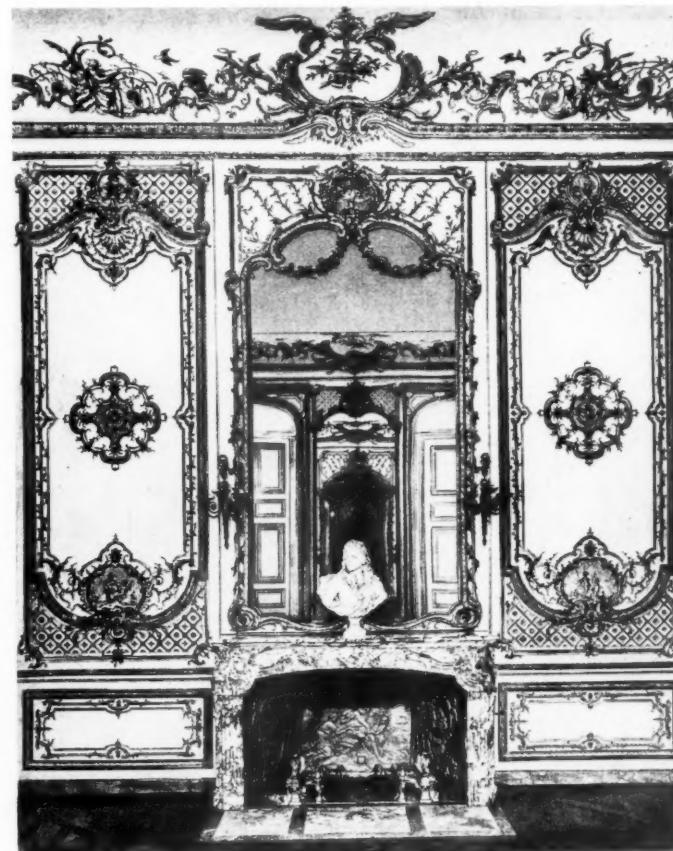
THE ARSENAL LIBRARY, PARIS: SULLY'S CABINET.

Marot poured forth designs for interiors of a similar character, and this manner received its fullest expression in the state rooms at Versailles decorated by Le Brun, such for instance as the Salon de Diane.

It is significant that the most interesting monuments of the central period of the seventeenth century should be the mansions and country seats of great subjects, rather than Royal palaces, for Mazarin's rule and Louis XIV.'s youth witnessed the last efforts of the French nation to assert itself against the growing absolutism of the Crown. For the last time the great houses of France were a power to be reckoned with. They could claim to be leaders in arms, in manners, in literature, in everything but political sagacity. But the ideals they fought for were tinsel, and nothing but chaos could have ensued from their success; crushed they must

be if order was to prevail, and crushed they were with an iron hand. Scarcely had the young Louis received from Mazarin's dying grasp a kingdom in which no power was left standing beside the throne, when he cast away the frivolous habits of his youth, and took the reins vigorously into his own hands. He soon showed that he would brook no insubordination, and Fouquet was snatched from the delights of Vaux to languish in a damp cell in an Alpine fortress. In the thirty years which followed, the "Grand Monarque" was at the zenith of his career. The goal of absolute centralised monarchy which successive generations of statesmen had been aiming at was reached, and not only the Court, but all France, nay all Europe, basked in the rays of the "Roi Soleil." The change accomplished may be read in the architecture of the times. Up to the 'sixties the chief glories of seventeenth-century architecture are the sumptuous mansions in town and country in which the nobles embodied their uncurbed ambition as well as their cultured tastes and splendid patronage of art. The next thirty gave birth to Versailles and the Invalides, to splendid palaces and pompous monuments built at the public expense, and destined quite as much to make visible to all in an impressive manner the might and prestige of the royal power, as to minister to royal luxury or vanity. The change, too, is symbolised in the very character of the architecture as well as the purposes to which it was applied. Before, we have multiplicity; after, unity. Before, great buildings are broken up into pavilions and galleries, with roofs of varying height and important dormers, while small orders prevail: after, we have single unbroken masses, continuous or concealed and balustraded roofs, and colossal orders.

By Fouquet's fall the group of artists he had gathered round him was set free to serve Louis. Only one was not available, the great Vatel, whose art was of the gastronomic order and who shot himself during the fêtes of Vaux on hearing the unfounded news that the fish would not be forthcoming for dinner. Le Vau and Le Nôtre and Le Brun were set to work to



VERSAILLES : CABINET DE LA PENDULE.
From Gaston Briere's *Château de Versailles*.

transform the royal châteaux into palaces worthy of the Great King. What Le Nôtre did for garden design was in accordance with the whole trend of the age. He unified and centralised. For a number of separate pleasaunces, orchards, kitchen gardens and tanks he substituted a single park including them all, with the house as the centre of a single arterial system of avenues and canals. The genius of Le Brun, though he was no mean artist, manifested itself likewise chiefly in organisation, in the success with which he gathered together an immense *personnel* of artists and craftsmen of every description, native and foreign, and turned their various aptitudes to account, making each contribute a share to magnificent schemes in the manner of Vouët, or Marot, or Le Pautre, but with an even more magniloquent spirit, exactly suited to the expression of the pomp and glamour of the Grand Siècle. Of Fouquet's trio only Le Vau, though a very capable architect, failed to be quite equal to the spirit of the time. His design for the east front of the Louvre conceived on traditional lines was shelved in favour of Bernini's, and eventually Perrault's, and his chief activity was transferred to Versailles and the Tuilleries. At Versailles, partly because he was hampered by the King's condition that the old brick hunting-lodge should be retained intact, and partly, no doubt, because of his fidelity to old methods, he produced a design less than adequate to the new demands on architecture.

The advent of Bernini among the French architects in 1665 to design the east front of the Louvre was the touch needed from outside to precipitate the transformation towards which all things had been moving. All the known early designs for the completion of the palace were of the customary type, and treated the entrance front more or less as a screen broken up by several pavilions. They are extremely successful essays in the traditional manner produced by amplification or reduplication of the design of a nobleman's hôtel or château. Bernini's design, whatever its defects—and it is certainly a fortunate escape for Paris that it was not carried out—had the merit of striking a single unmistakable note; with its bold almost unbroken cubic mass, its gigantic order and cornice, it proclaimed itself unmistakably the palace of a sovereign of irresistible power.

Whether this change in the aims of architecture was in all respects a gain is open to question. Much that appeals to perhaps the majority of lovers of the art was certainly lost; on the other hand, a feeling of monumentality and classical spaciousness unattainable in the multiple type of design was brought within the range of possibility. Bernini had expressed the idea of the age in brutal terms of barocco art. It was reserved for Claude Perrault to translate it into the suaver language of a classicism more congenial to the French taste of the day, which had itself but recently emerged from an era of coarseness.

The stage which classical architecture in France had reached after a century and a half of experiment now crystallised, and was perpetuated till the Revolutionary era by the precept and example of the Academy of Architecture founded at this time under Royal auspices. This stage may be described as a kind of free Palladianism based on study of the antique and of the Italian writers of the sixteenth century, but it did not demand slavish or pedantic imitation: it had the antiseptic of common sense, and was not averse to compromise with such passing fashions in the accompanying decorative scheme, as suited the fancy of the day. Its chief spokesman was the elder François Blondel, the architect of the Porte St. Denis, and its chief exponent Jules Hardouin Mansart.

Le Vau was of the transition and never shook himself free from a hesitation between the smaller scale of Louis' minority and the enhanced one of his personal rule. In remodelling Versailles he formed what is now the central block of the garden front, and in doing so used indeed a flat balustraded roof, but divided the block horizontally into a basement, a principal story with a small order and an attic, and broke it up vertically by recessing the centre between two projecting pavilions between which ran an arcaded loggia. Jules Hardouin Mansart, great-nephew of François Mansart, who succeeded to the post of architect to all the

Royal buildings at Le Vau's death in 1670, was wholly of the new way of thinking. At Versailles he was handicapped from the start, and his efforts to redeem the scale were doomed to at least partial failure. The transference thither of the seat of government, as well as of the Court, necessitated enormous increase of accommodation. Circumstances obliged Mansart to obtain this by throwing out two vast wings north and south in such a manner as to leave Le Vau's work as an unsatisfactory central projection, which has been the butt of criticism ever since. None can have felt the ineffectiveness of this arrangement more than he, but even Louis XIV.'s megalomania must have recoiled from the colossal expense of the only course which could have obviated it, the building of great terminal wings of equal or greater projection. Le Vau's scale was adequate—*à la rigueur*—for the central block; it became wholly insufficient for a trebled extent of garden front. Mansart slightly alleviated the defect by filling up the central recess to form the Galerie des Glaces, by arching the first floor windows so as to emphasise the *piano nobile*, and, on one side at least, by the formation of that Titanic orangery which forms a sort of pedestal for the palace. On the entrance front he introduced a giant order of pilasters in the old brick buildings of the court, and schemed a vast semi-circular forecourt surrounded by an imposing rusticated arcade. Of this, however, the only parts carried out were the two splendid stable blocks occupying fan-shaped sites between the radiating roads. In these he showed what dignity could be infused into a utilitarian building by the use of fine scale, and the introduction, at one crucial point, of a piece of well-conceived sculpture.

Of J. H. Mansart's two masterpieces, the dome of the Invalides, one of the most speaking products of the age of Louis XIV., and of his chapel at Versailles, it is outside the scope of this paper to speak. When they were built, however, Louis had passed the climax of his fortunes, and the declining years of his reign, the longest in history, were a time of increasing failure and disillusion. Europe had risen in arms to repel his arrogant aggression. His exchequer was empty, and the nation, ground down by his exactions and harsh rule, and no longer blinded by the glamour of his government, developed a new boldness of criticism. The Court was no longer an enchanted fairyland of luxurious and dazzling festivities. After Louis' morganatic marriage with the edifying Mme. de Maintenon it became far less amusing. Ponderous State functions and multiplied church services succeeded one another, to the intolerable boredom of the courtiers, who only attended them because they must and for what they could get. Louis himself retired at times for relaxation to the comparative privacy of Trianon or Marly, and the nobles following his example escaped to Paris or the *petites maisons* which began to come into fashion. Even Louis too grew wearied of the solemnity of great symbolical decorations and demanded the introduction of child life into the schemes laid before him. Le Brun died in 1690, but his influence had waned before that, and a lighter more playful manner had begun to be visible in the works of Bérain and other contemporary designers. J. H. Mansart himself began to modify the solemnity of the interiors he designed. Louis' own rooms, remodelled about 1690, are decorated in a noticeably less emphatic manner than the State reception suite. Louis' wish for "de l'enfance répandue partout" took shape in the charming frieze of children of the *Œil de Bœuf*: and in the chimney-pieces, mirrors, now obtainable in larger sheets than before, began with their dainty frames to replace the monumental compositions of architecture and statuary of the earlier part of the reign. A new age was at hand. In 1715 the old king died unregretted, and was hurried almost unnoticed to his grave. His successor was a child, and the seven years' Regency of Philip of Orleans flashed past in a whirl of frivolous and profligate gaiety. The old pompous Versailles and its tedious etiquette were abandoned, and the Government followed the Court to Paris. The western suburbs began to be covered with a host of new *hôtels* by all the fashionable architects of the day, among whom were Robert de Cotte, Mansart's son-in-law and partner, Cailleteau, his assistant, and Jacques [Jules]

Gabriel, his relative and subordinate in the Royal works. The Hôtel de Matignon, now the Austrian Embassy, by Courtonne, is an example of the type.

The architecture of the first half of the eighteenth century maintains as a whole the massive monumental character and relatively pure classicism of the late seventeenth. The Bourse and *place* on the quay at Bordeaux are typical of the civic architecture of the age of Louis XV. The restlessness of the reaction from the previous solemnity appears almost exclusively in matters of detail: in that same revolt from the supremacy of the straight line and right angle which had betrayed itself at earlier periods. This new tendency of the correct official art of the Court and Capital to relax its formality in the caprices of Bérain and Watteau was reinforced by another influence from Italy. Italian barocco, in revolt against the



BORDEAUX: PLACE DE LA BOURSE (FORMERLY PLACE ROYALE), FROM THE DESIGNS OF JACQUES-JULES GABRIEL, 1730-1751.
THE FOUNTAIN OF THE THREE GRACES, BY VISCONTI AND GUMERY, 1869.

From Léon Deshairs' *Bordeaux: Architecture et Décoration au Dix-huitième Siècle*.

formalism to which classical rule was conceived to lead, had consisted at first largely in breaking up and freely recombining in new connections the elements of classical design, resorting in extreme cases to strange perversions and distortions. As the seventeenth century drew on, a type of design was evolved in which the whole effect was obtained by combinations and contrasts of flowing curves, both as regards plan and elevation, and in which definitely classical elements had almost disappeared. It is to this phase that the term "Rococo" should be restricted. In France the old barocco had practically expired before this phase was reached, for there is little in Louis XIV. architecture that can be described by the name; and when the new curvilinear or rococo manner began to creep in, in the last years of the reign, as in the work of De Cotte and Oppenordt, its influence was almost entirely confined to internal decoration and the few ornamental details which architects permitted themselves externally. We thus find the odd contrast of buildings of a serious monumental cast relieved by a few ornaments

of delicate waywardness, while they enshrine rooms decorated with the utmost gaiety and with complete disregard for hitherto acknowledged canons of composition. It is more than doubtful whether such compositions as those of Juste Aurèle Meissonnier, in which the architecture appears to be agitated by a violent seismic disturbance, were intended for anything more than paper fancies. In any case few, if any, buildings were erected in France that can be said to show a thorough-paced rococo character. In plan the swirling lines of a staircase or of a balcony and the rounding off of angles are about the extent of rococo influence, though the searching after new effects brought about a number of plans of a peculiar and ingenious type, of which that of the Hôtel d'Amelot or de Montmorency in the Faubourg St. Germain with its oval court is an example. In elevations rococo elements seldom play a preponderant part. Façades such as those of the Bourse at Bordeaux and the Hôtel Matignon are typical examples of Louis XV. architecture, and in them if rococo forms appear at all it is merely in the design of a wrought-iron balcony, the sculpture on a keystone, the carving of a delicately tapered console, or a dainty spray trailing down an archivolt. With these exceptions the influence of the Louvre Colonnade is very apparent in all secular architecture, and in public buildings it is almost tyrannical. Here the division into three pavilion-blocks and two connecting galleries whether a columnar or, as is more frequently the case, a pilastered treatment be adopted, is general. Elsewhere the rusticated or plain basement, the *piano nobile* with an order at least in one prominent part and an attic above, is almost the invariable rule.

In interiors the influence of the rococo had free sway. The Salon d'Hercule at Versailles shows a transitional stage in which the formality of a Louis XIV. scheme with its order and bold entablature is mitigated by delicate palm-branch decoration, the flowing lines of the chimney-piece, the tapering of the consoles, and the breaking of scrolls into the picture frame. This transitional stage is characteristic of the work of the Régence. But soon such relics of classicism as orders and strongly marked cornices were to disappear with all straight lines—except those formed by the vertical sides of the panels—and particularly of horizontal ones, with all deep shadows and bold projections. Everything heavy and formal was eliminated. As to what was introduced, who shall describe it? At a first glance a *salon* of a mansion of the period may appear a disordered riot of twirls and flourishes. A closer study will reveal the consummate art which went to the drawing of the scrolls and to the subtleties of their



PARIS : DETAIL OF HOUSE IN THE RUE DE LA HARPE (c. 1730-40).
From *L'Architecture et la Décoration Françaises aux XVIII^e & XIX^e Siècles*.

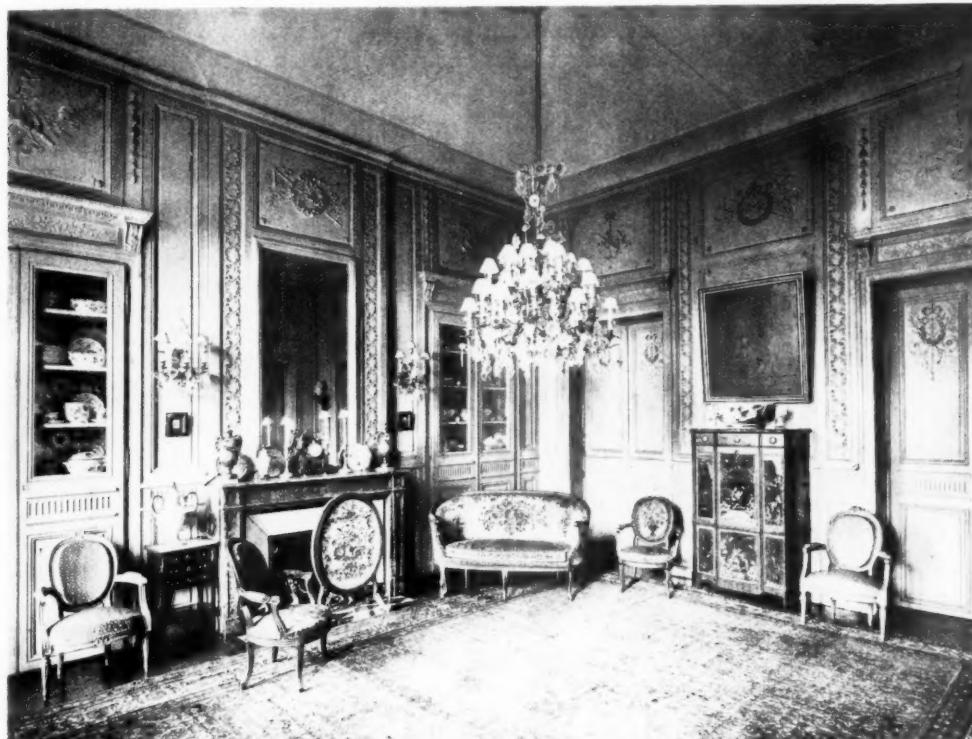
arrangement. Like the performers in a courtly dance these curves alternate coquettish advance with coy retreat, they complete and contrast with each other, and combine in a scheme of infinite lightness and gaiety. To view a Louis XV. saloon to-day, when layers of grey paint lie heavy on its carved festoons and choke its delicate modelling, and when its mirrors reflect a bored face, a Homburg hat, a dusty travelling suit and a Baedeker, may be unexhilarating. But let us picture its carved palm fronds sharp from the carver's tool and freshly gilded in several tones of gold, gleaming in the soft candle-light of a score of silver-gilt sconces. Above, a fringe of coral-like sprays or winged shields ripples along a gently curving ceiling, gay with rosy clouds and fluttering birds. Around us smile *fantasias* of apes and Chinamen by Huet, or courtly pastorals by Watteau, or an amorous mythology by Boucher. The mirrors reflect ladies, powdered and patched, pacing a minuet in brocaded sacques with gentlemen in flowered waistcoats, or engaged in a conversation no less sparkling than the gilded rocailles of the mirror frames. We shall then realise that such a decoration provides a finished setting of perfect appropriateness for an age which was great in the charm of its social intercourse, in the brilliance of its *salons*, if in nothing else.

All forms of barocco, and not least this variety, have come in for more than their full meed of abuse, and not infrequently has it been thought necessary to attribute to rococo art all the vices of the licentious monarch whose reign it graced, and to shed moral tears over its degradation. It is time that this mid-Victorian pharisaism which still lingers with us should cease. It might be remembered that there was a time when it was *de bon ton* in architectural criticism to deery "Gothick barbarism" and its "crinkle crangle"; and another, and that not so long ago, when the "pestilent art" of the Renaissance could not be sufficiently abused. When we can lay out a nobler city than Nancy and make of a drawing-room a more fantastically suitable setting for a gay court life than, say, Madame Adelaide's Cabinet at Versailles, we shall be able to afford a sneer at the age of Louis XV.

But if the rococo fashion has been dealt with severely in our day, it did not escape criticism in its own. Reverend seniors of the Academic school felt it incumbent on them to appear shocked at forms for which Vitruvius gave no sanction, and to condemn them by precept, if not by example. But it met with more whole-hearted opposition from men who were caught in a current in the theory of design which was beginning to set in an entirely different direction. Among these was the etcher Cochin, who, in an article in the *Mercure de France* of December 1754, poked fun at the arch-offender Meissonnier. His walls, says Cochin, "bulge so recklessly that it is only by a miracle they keep their balance, his mouldings are so accommodating as to roll themselves up to suit his purpose; the two halves of his designs, so far from being symmetrical, are evidently competing as to which can deviate most wildly from the straight line."

The movement was primarily one of reaction against a fashion which had been carried to excess, which could only please so long as it was used with moderation, and which in any case was of limited range and suited only to peculiar circumstances. Exactly where and when the reaction originated it may not be possible to determine, but it gained force from the general spirit of learned inquiry which pervaded the eighteenth century and brought about researches into the architecture of Rome and Greece both in Europe and Asia. This interest had been greatly stimulated by the rediscovery of Pompeii and Herculaneum. A symptom of it was the expedition of the engraver Cochin and the architect Soufflot to measure the temples of Paestum. This was in 1750, but the first symptoms of change in French architecture had occurred nearly twenty years earlier and betrayed a Roman rather than a Greek influence. In 1733, that is precisely in the decade when the rococo phase was at its height, Servandony, a young architect of Lyons, who had worked in Rome under the painter and decorator Panini, won the first prize in a competition for a new front for the church of St.

Sulpice in Paris. Not only did this design break entirely with the Jesuit type of front, which for over a century had been supreme in France, but it was conceived in a type of pure austere Roman architecture devoid of all elaboration or trimmings. Within the same decade at least two secular buildings arose which showed the same puristic tendencies. One was the Fontaine de Grenelle in Paris erected in 1739 from the designs of the sculptor Edmé Bouchardon, and the Hôtel Dieu or Hospital at Lyons begun in 1737 by the Lyonnese architect Jacques Germain Soufflot. The new taste soon gained the stage and then the court. Servandony and Panini were engaged to design the scenery of the opera, and Madame de Pompadour, the clever lady who for twenty years spent herself in endeavours to keep the ever-bored king amused, was an



BORDEAUX: SALON IN HÔTEL DE M. G. GUESTIER, RUE PIERLOT.

Temp. Louis XVI. and second half of nineteenth century.

from Leon Deshairs' *Bordeaux: Architecture et Décoration au Dix-huitième Siècle*.

early convert. She sent her brother to Italy with Soufflot to study "true beauty," as she expressed it, among the ruins of antiquity, preparatory to taking up the directorship of the Royal works.

The new phase of style which thus began to arise between 1730 and 1750, was practised concurrently with the old between 1750 and 1770, and reigned supreme during the twenty years which preceded the Revolution, has received the name of Louis XVI., who however did not come to the throne till 1774. In addition to its return to purer classical types, and to a general abandonment of flowing curves in plan and decoration in favour of severe geometrical

forms, it is characterised by greater simplicity, that is, it avoids not only twirls and flourishes, but unnecessary breaks and elaborations, and affects quieter lines generally.

Simplicity of expression was also the ideal aimed at by some contemporary writers, who considered architecture from the rationalistic rather than the traditionalist point of view. It owed its counterpart in social life to the influence of Jean Jacques Rousseau, who preached the return to the simple life, open air pursuits and manual labour. To this same apotheosis of country life and its attendant sentimental idealisation of human relations, the style of Louis XVI. also owes a large portion of the elements of decoration: its trophies of hay rakes and straw hats, gardeners' baskets and bunches of carrots, billing turtle doves and pierced hearts, which it intermingled freely with arabesques more closely imitated from ancient examples than had hitherto been the case.

The interior, as well as the exterior, returned to the rectilinear and rectangular. We may see them re-establishing their sway in Louis XV.'s bath-room suite at Versailles. Panels and frames were once more square and unbroken.

Cornices and imposts reappeared and symmetry reasserted itself. With this transformation decoration retained much of the elegance and delicate charm of the style of Louis XV., as may be seen in a salon from Bordeaux (p. 375), but it lost some of its sparkle and vivacity. On the other hand, in some of the more formal examples, as for instance in official buildings like the Ecole Militaire, decoration regained something of the virile character of the age of Louis XIII. and XIV. In architecture proper this virile character was the rule, and a difference from work of the seventeenth century lies principally in more refined detail and ornament, due partly to Greek influence.

The movement did not become general till the conversion of the Royal architect Jacques Ange Gabriel, which took place about 1750. Gabriel was destined to give it its most monumental and suave expression without either the effeminacy which sometimes characterised interior decoration or the frigidity from which the Panthéon, perhaps the greatest achievement of the age, ever had greater opportunities than Gabriel, or

is not altogether free. Few men have been so well fitted to use them. He knew all the resources of traditional French design and used them with consummate success, obtaining the same broad massive effects as the seventeenth century had achieved but without their bombast and occasional brutality. His manner recalls that of the younger Mansart, but betrays a more meditative, tranquil cast of thought. The twin palaces on the Place de la Concorde, the result of a competition, the Ecole Militaire in Paris, and the Palace of Compiègne which he rebuilt, are among the noblest buildings of a public character in Europe. That the genius of Gabriel was a versatile one and equally at its ease in the miniature as on these vast canvases is proved by the gem-like finish which he gave to the royal caprice known as the Petit Trianon, one of the last and certainly one of the most perfect of that type of *petites maisons*, which had its origin in the desire to escape the unmhomelike splendours of court life. Of the great contemporary masters in public and palatial architecture, whose achievements do not, however, differ radically from Gabriel's, of Antoine and the



CAUDEBECK-EN-CAUX: HOUSE.

Monnaie and Palais de Justice, of Moreau-Desproux and the Palais Royal, of Victor Louis and the Theatre at Bordeaux, time fails to speak. Nor is there leisure at this stage of the evening to linger over the domestic architecture of the late eighteenth century. Innumerable *hôtels* and smaller houses, to be seen in Paris, Bordeaux, and other towns, remain to attest the quiet dignity which characterised it. This charming house at Caudebec also (fig. p. 376) illustrates the same manner.

In works of the school of Gabriel architecture seemed to have reached a stage of breadth and scholarship equal to the expression of all possible needs; but nothing human can be final, and, in certain works contemporary with his, symptoms are to be found of the general unrest in which European society was plunged in the second half of the eighteenth century, signs of a dissatisfaction with established institutions and traditions. For the time being this unrest manifested itself in an intensified archaeological tendency. In politics and ethics all manner of theories were based on a somewhat distorted view of the institutions and morals of antiquity.



CHÂTEAU DE LA MALMAISON: NAPOLEON'S LIBRARY AND STUDY.

It also became the fashion to copy ancient buildings with a literalness hitherto unknown. In the view taken at the Renaissance, Antiquity was regarded as affording a code of forms and proportions in which to express modern ideas and satisfy modern needs. The antiquarian spirit now began to regard Antiquity as a mine of forms which could be used to conceal the vulgar requirements of modern life. An instance may be seen in the Hôtel de Salm, now Palais de la Légion d'Honneur, where the windowless portico conceals a two-storied dwelling. Working under such influences, two great artists, Percier and Fontaine, evolved a new style of decoration, a pleasant aftermath to the harvest of the Ancien Régime. The so-called Empire style is a sort of Louis XVI. with the warmth and tenderness left out, but possessed of a certain delicacy and a somewhat stiff charm of its own. It is the last phase in the history of decoration which can claim the rank of a style consistently worked out and universally accepted throughout France.

It is not possible in this paper to follow the further history of French architecture, nor to weigh its balance of success and failure. If inspired by somewhat pedantic ideas, and frigid

and formal in expression, many of the monuments of the Empire are deservedly reckoned great; and no account of the Classical tradition in France would be complete which omitted a reference to the great monuments of Napoleon's reign, of which the Arc de l'Etoile and the Madeleine are typical.

Good authorities may be quoted for making the commencement of decadence coincide with the rise of every single new phase in architecture from the fourteenth century to the present day, and as good a case may be made out for placing it in the early nineteenth century as anywhere else, if it must be placed somewhere. I do not, however, wish to be understood as committing myself to that view. Yet after Napoleon all must admit that architectural design fell on evil days and the work of the Renaissance was in some danger of going under. The classic ideal was no longer the sole source of inspiration. A series of clamorous revivals, neo-Gothic, neo-Romanesque and neo-what not, then began to succeed one another. But some of the neo-styles, the neo-Renaissance and neo-Greek for instance, could be grafted on to the old classical tradition, which thus never grew wholly barren. The forms it assumed under Louis Philippe and the Second Empire, however perverse or feeble, had the merit of keeping alive a flicker of the Renaissance flame through a welter of confused strivings and clamorous revivals to become the central, if not the only light of architectural design in the succeeding age.

But if the Revolution or the Empire was not the grave of the Renaissance, why, it may be said, stop there and not carry on the tale to our own day? Many good reasons may be given for doing so, but I would only give a personal one: I stop where my personal interest begins to flag, as that of my audience has. I fear, long been doing.

DISCUSSION OF MR. WARD'S PAPER.

Professor REGINALD BLOMFIELD, A.R.A., *Vice-President*, in the Chair.

MR. EDWARD WARREN, F.S.A.—We have all known Mr. Ward as an author and a scholar, and the applause you have given him shows that you have greatly appreciated, as I have myself, the excellent paper he has just read to us. In it he has maintained his own high standard, and added interest to a subject which at the moment is peculiarly interesting. I find myself in general accord with all that he has said, and differing only on one point,—a matter of expression. This may seem to be a quibble about words, but the distinction is, to me, not without importance. In his opening sentence Mr. Ward says “No country outside of Italy made the teaching of the Renaissance in architecture so thoroughly her own as France.” I should like to ask him to amend that sentence. I think France did not accept the *teaching* of the Renaissance so unreservedly, simply, and wholly as did some other countries, notably our own. That she assimilated the spirit of the Renaissance, and that with such amazing rapidity that she instantly caught the suggestions and nationalised them, is undoubtedly true. But the quick, clear, perceptive Gallic spirit was too active and too adventurous for French architects to accept the Renaissance teaching with the thoroughness and docility that some other countries showed. She nationalised her acceptance so quickly, she evolved so rapidly a style of Renaissance which was unlike any other,

that I think one of the chief fascinations of the study of French Renaissance architecture is the evidence of the strong racial instinct and tradition reacting on the suggestions of the trans-Alpine ideals. Mr. Ward has in some ways, perhaps unconsciously, reinforced that view. He said, and I think it is perfectly true, that if you are at all versed in French architecture you are very unlikely to mistake the nationality of a piece of French Renaissance work. I do not think the acceptance of the literal teaching of the Renaissance was so complete or so humble in France as in England. In England it came a great deal later, at a time when France was practically teaching her teacher; and, at the end of a few decades, the influence of France was rubbing off on other countries. By the end of the eighteenth century it was rubbing off on all countries except this. But England, at that period, was always at daggers drawn with France, and consequently did not assimilate French influence as did other countries. In Holland you may occasionally find thoroughly French-looking buildings early in the eighteenth century, or at the end of the seventeenth. In Spain and Italy you will find, similarly, an almost exact French version of Italian Renaissance. Mr. Ward showed that the constant wars of France, which carried her arms beyond the Alps, had much influence in promoting her desire to import Italian artists and copy

Italian examples. That is true, and he has shown us that there were also more peaceful contacts arising from the fact that Italians fled from their disturbed country to France to find a field of industry there. In France, as in England, you find isolated early instances of the direct employment of Italian artists. There is one in the little-known church at Folleville, a few miles north-east of Beauvais. Raoul de Lannoy, who had been envoy or ambassador at Genoa, had brought back an Italian artist to carry out the beautiful tomb for himself and his wife, which I saw a few years ago. One feature which shows how strong and conservative is the architectural instinct of France, is that excessively high-pitched roof which you see in early and late French buildings long before Perrault or the Mansarts. That high-pitched roof which is appropriate to the French use of small flat tiles and smaller slates would not have been appropriate to the heavy Roman form of tiles used in Italy. It arose and was preserved, probably in part, on account of the extreme importance, in French domestic economy, of the "grenier" for all sorts of purposes. The high-pitched roof with the relatively small projection of the cornice give to the buildings of the later French Renaissance a peculiar type which is entirely non-Italianate. The high-pitched roof surmounting the corniced and pilastered building below frequently has a most incongruous effect. The French architects were not as happy as were the architects of England and Holland in building with brick without the intermixture of stone. They almost always contrived to have the stone quoins and dressings when they used brick. In Toulouse indeed there are buildings of brick, without stone, but they are rather dismal in effect. They do not seem to have rejoiced in the use of moulded and cut brick, as we did. I am sorry that, among the large number of slides Mr. Ward showed us, there were few of the many admirable smaller houses which abound in French provincial towns, such, for instance, as Valognes, Abbeville, Laon, Beauvais, and Dijon, which are full of interesting small seventeenth-century and eighteenth-century houses replete with lessons of architectural harmony, proportion, and refinement of detail. You may study in the provincial towns of France not only those qualities, but the magnificent disposition and fine and stately proportions of great civic schemes. Where can you find anything better, even in Paris, than the three beautiful "places" of Nancy, the Places Stanislas, de la Carrière, and du Gouvernement? I have the greatest pleasure in proposing a hearty vote of thanks to Mr. Ward for his most admirable and interesting paper.

MR. H. H. STATHAM [F.]: I wish to second most heartily the vote of thanks to Mr. Ward for his remarkably able paper, which has given us a sort of *résumé*, in word and illustration, of the history of the French Renaissance. There is one

particular quality in which the French Renaissance seems to be so very interesting, a quality in which it differs from the Italian. The Italians never really took to Gothic, so as soon as they got hold of the Classic idea again they began to reproduce it in more or less Classic form. The French had behind them a great period of a most romantic style, of which they were practically the inventors, and I think it is owing to this that the early French Renaissance took such a peculiarly picturesque form, quite different from the correct but comparatively cold way in which it was developed in Italy. And I must say that, whatever may be said about the mixed style of the early French Renaissance—a mixture of Classic and Gothic detail—it has a very great fascination: I think it is one of the styles that has done more than anything else to add to the happiness of mankind. Whenever I go to the Louvre I feel that Perrault's east front is the prose of it, and that when you come into the court-yard that is the poetry. And although it may be open to a great deal of criticism as to detail, it is picturesque and beautiful to the highest degree. The comparison which we heard made between Perrault's front and the building by Gabriel at the top of the Place de la Concorde is worth attending to, I think, because it seems to me that the introduction of that open arcade at the foot of the elevation makes all the difference between it and Perrault's. Perrault's design is weak, and his ground story does not seem to have sufficient power to support the superstructure. When you get to Gabriel's façade you find a different thing. He has got a deep shadow both in the ground story and upper story, and the result is far more satisfactory. With regard to Versailles, I have always felt it to be what some eminent author called it, "a lumber of littlenesses." I think there is no example on earth of so large a building with so little that is stately about it. There is not a decent staircase in it. The worst point about it, the projection of the centre of the garden front, has been explained by Mr. Ward in his plan in a way that I had not quite realised before. I find that in order to preserve the brick château he was compelled to do something, but it is a lesson in architectural composition to look at that and see that in consequence of the projection of the centre you can never see the whole front from any point of view. The projection of the centre is a complete mistake in a Classic front. One question I should like to ask Mr. Ward, and that is, What is the positive evidence that Servandoni was a Frenchman? The last and latest dictionary, Russell Sturgis', says he was born in Florence, and gives three Italian authorities at the foot of his articles. And even if you put *y* instead of *i* at the end of the name, "Servandony" is not like a French name, and it surprises me very much to hear him spoken of as French.

THE CHAIRMAN: We have had a most interesting and suggestive paper from Mr. Ward, and he

has handled an extremely difficult subject in a masterly way, because he has had to compress into about an hour and a quarter a history comprising about 300 or 350 years. Anybody who has tried to do that will know what a considerable feat it is. And it is peculiarly difficult in the case of French Neo-Classical, as I prefer to call it, because not only is there an enormous quantity of instances of this architecture in France, but also it must be remembered that the French are a tremendously vital race; they have never lost touch of their tradition. It is not like the Renaissance in Italy, which you can deal with and attempt to classify, and which in the eighteenth century more or less disappeared. But France has never been in that position. That country has always maintained, by a very scanty hold, some thin thread of tradition. There are one or two slight points of detail on which Mr. Ward said he expected I might quarrel with him a little. These I will get through quickly, because there are other broader issues on which we agree, and which I would like to call your attention to. In regard to detail, the first point was in reference to the elder du Cerceau. Mr. Ward ranked him with de l'Orme and Bullant, a fully equipped architect. I am convinced this is not the case. In spite of the ingenious hypotheses which were brought forward by de Geymüller, the evidence is really the other way. I have gone into it at length elsewhere, and will here simply repeat my opinion that the elder du Cerceau was a very admirable draughtsman of historical buildings, but, on the other hand, was a fabricator of the most poisonous designs it is possible to imagine. There was a slight error with regard to Coligny. The house at Tanlay was not built by the Admiral, but by his brother, François d'Andelot, who was Colonel-General of Infantry of France, and came into the property in 1559. The man who had the outer gateway built in 1610 was Jacques Chabot, Marquis de Mirabeau. And it is a curious and very interesting building. There was another point on which Mr. Ward expected I should differ from him, and I do,—viz. with regard to Primaticcio and his position as an architect. That has been maintained by M. Dimier in an eloquent way, but the evidence had to be severely strained. I would say definitely that my opinion is that the view of Monceaux by Perelle shown us to-night is not of the date of Primaticcio, but of the date of the early part of the seventeenth century. With regard to the colossal order, it was used by Bullant, and therefore it was more or less common property. There is another point of detail, and that is the supposed Flemish influence on the French architecture of Henry IV. I have no great faith in that Flemish influence myself. It is true, as Mr. Ward pointed out, that painters from the Low Countries, including the great Rubens, did decorative work in France, but I think the cartouches and other details which we are

familiar with, apart from the pernicious influence of Du Cerceau, De Vries, and Dietterlin, were a French version, rather clumsily carried out, of what was being done by architects in Italy, and it would be easy to bear that out by illustrations. Leaving mere details, and coming to Mr. Ward's general survey—with that, as I say, I am in agreement; I think it was extremely well done, and he gave us a very good idea of the whole range of this vast subject. There are one or two points I would like to call your attention to, particularly with regard to the first 160 years. That splits up, I consider, into three distinct periods. The first is the period of the amateurs, and ended with the death of Francis I. That King, and those who had served with him in Italy, came back full of admiration for the art of that country, but they did not understand its architecture and insisted on the native builders carrying it out as best they could. Indeed, as Mr. Statham pointed out, part of the charm of this early work was the struggle of the traditional spirit of France to assert itself in an alien dress. By the time Francis I. died they got a good deal of ornament, but very little real architecture. Then we come to the second period—that is, the period of the architects proper, who now emerge for the first time on the stage, de l'Orme, Bullant, Lescot, or Goujon, the elder De Brosse and the younger du Cerceau. And they had a very good time as long as the Court lasted—for it was a Court affair, and when the Court failed they went out with it. And you will recollect the course of the tragedy, first the Massacre of St. Bartholomew, and then the general catastrophe: the murders of the Guises, the assassination of the last of the Valois, the obscure death of Catherine de' Medici. There is general chaos, and in the last few years of the century very little was done in the arts. Then we come to a reorganisation under that magnificent King, fighter and statesman, Henry IV. of France. He put the whole of France on its legs again, and laid the foundations of the French Art of to-day. To me it is that period which begins with the accession of Henry IV. and ends with the death of Mazarin that is in many ways the most important period in French architecture, because in that time this art which had been first an exotic, then a fashion of the Court, became finally the vernacular art of France, and it found its most perfect expression in the art of François Mansart. I think Mr. Ward might have laid more stress on the organising work of Colbert. He so organised the arts that France took its position at the head of art in Europe, but his work contained in it the seeds of decay—that deadly concentration of the arts on the Court and on the fashion sapped the vitality of the French genius, and undid the splendid work of Henry IV. On the whole general question, Mr. Ward's paper lends some colour to the statement which is sometimes made, that all art moves in a

circle, that we merely move from one fashion to another, and from one law to another, and eventually get back to the same point, and that really the only method of solution is to have some catastrophe like the French Revolution to clear the air so that we can begin again. I admit there is evidence to support that up to a point : but I do not believe it, and I think it has got about because writers on architecture mistake ornament for architecture ; and when they should be writing about architecture they are writing about ornament and decoration. I need hardly suggest in this room that ornament and decoration are not the same thing as architecture, though, of course, they are closely connected with it. The qualities of scale, of proportion, of planning, and the power of dealing with masses of building, these are the great qualities of architecture, and it is possible to trace progress here and even some consensus of practice. The Mansarts, and that Jacques Ange Gabriel whom Mr. Ward so rightly appreciates, all worked in different manners, and yet attained these qualities each in his own way. It is good for us architects that progress is not in a circle, a perpetual dance round the mulberry bush. And this is the conclusion that I draw from this survey for the student, to pay no attention to fashions *qua* fashions, but to study incessantly the works of the great masters of the past.

MR. WARD : Before saying anything in reply to the speeches which have been made, I should like to thank very heartily Mr. Northover for the great trouble he has taken over the preparation of the slides kindly provided by the Institute for this lecture—that is, about half the slides we have seen—and Mr. Allan Potter, who kindly lent me the remaining half made from very beautiful photographs of his own. In reference to what the speakers have said, I cordially accept Mr. Warren's amendment to the first sentence of my paper. He has only expressed a great deal better what I meant, but what I failed quite to bring out. I think that in his further remarks he was a little too sweeping in stating that French influence did not have any great effect in England. I have been very much struck lately in noticing certain things that I have come across which seem to follow the French manner of just twenty or thirty years before. For instance, I was at Worcester a few days ago, and there I saw several monuments in churches and the cathedral which might have come straight out of such books as those of Barbet or Collot, who published designs of altars and chimney-pieces and tombs about 1630. These monuments in Worcester, which were of a type common in other parts of England, date from 1660 to 1670. And in the eighteenth century one finds the Rococo type of ornament especially in ceilings scattered about England, but all rather later than would be the case in France. There are a few details of that kind where French influence is directly traceable in this country. In reference to what Mr. Statham said, I agree that there is a very

great interest in the period of transition and the early period of the Renaissance in the fusion of the two styles. It gives a picturesqueness which is, perhaps, not obtainable in any perfectly pure style. With regard to what he said about Perrault's colonnade and the court of the Louvre, possibly the François I. work generally is rather nearer to poetry, lyrical poetry ; but that is not the only kind of poetry. And the Louvre of Perrault might be compared to the stately Alexandrine measures of Corneille and Racine with whom he was contemporary. The poetry of the late seventeenth century in France is often considered somewhat prosaic. But that is rather an unjust criticism, because there is much poetry in Racine, though it is somewhat concealed by the rigid regularity of its form. In regard to Versailles, it is hardly fair to criticise it on the ground of the lack of a staircase. It has one fairly fine staircase, known as the Queen's Staircase, in the left wing ; and the King's, or rather the Ambassadors' staircase, by Le Brun, which was in the opposite wing, was a most magnificent work, but was swept away by later alterations. Originally it had two grand staircases, and one of them is left. With regard to the evidence as to Servandony, I cannot at present remember my authority, but I hope some day to give it to Mr. Statham. I do not feel inclined at this hour of the evening to break a lance with our Chairman over Du Cerceau, Primaticcio, and Monceaux, but I should like to take the opportunity of offering a tribute of admiration to the great book which he has given us on the subject dealt with this evening. It is not only a monument of scholarship and criticism, but it is a great piece of literature. I can only conclude by warmly thanking the mover and seconder of this motion, and our Chairman, for the kind and far too flattering way in which they have spoken of me ; and to thank you all for passing this kind vote of thanks.

Writing since the meeting, Mr. Ward says : Geymüller, in his *Baukunst der Renaissance*, pp. 427-8, states (1) that the "châtelet" or outer gatehouse at Tanlay was built between 1568 and 1571, quoting as his authority articles by H. E. Petit in the *Bulletin de la Société Nationale des Antiquaires de France*, 1886, pp. 208-12, and 1887, pp. 160-3, based on the existing building accounts ; and (2) that it was built by Admiral Coligny ; no authority is quoted for this, but the waves and cables which occur in the rustication may well be allusions to the office of admiral, like the ship's prows at the Palais Cardinal and the dolphins at Richelieu.

The question of the date of Monceaux and its ascription to Primaticcio is discussed fully by Geymüller in *Baukunst der Renaissance in Frankreich*, pp. 400-410.

In reference to du Cerceau's arabesques, I find that he got his ideas from the Italian decorations of Monceaux and other royal houses.

REVIEWS.

A NEW GOTHIC HANDBOOK.

Gothic Architecture in England and France. By George Herbert West, D.D., A.R.I.B.A., Vicar of Selsley, Gloucestershire. Pp. xxii and 337, and 300 illustrations. 8s. Lond., 1911. Price 6s. net. [Messrs. George Bell & Sons, Ltd.]

The best test for a book is found in the two questions "Was it worth reading?" and "Is it worth reading again?" In this case there can be no difficulty in finding a ready reply to both questions.



TOUR DE BEURRE, ROUEN, SHOWING ALSO THE BUTTRESSES OF THE NAVE.

Dr. West has given us a handbook which, in the present writer's opinion, is far in advance of anything of the kind yet produced. In a recent speech Lord Haldane reminded us that there is a point in our mental development where we become cosmopolitan. To understand Gothic aright we must reach that point. This is, in fact, the key to the book; and in the introduction we are told only too truly that English Mediaeval art is presented to us, as a rule, without reference either to our national history or our relations with

our neighbour. All this is corrected and given due consideration in this work.

It is, of course, next to impossible to compare the lily and the rose with a view to awarding the palm, but Dr. West gives most clearly the similarity and dissimilarity of the art in the two countries, in construction, development, history and otherwise. One of the most interesting chapters is the first, in which we have the development of Christian architecture. The author inclines to the belief that the Roman town house formed the basis of the church plan. It is interesting to note that the congregation occupied the aisles, the choir reached far down into the nave (which was open to the sky); and further, as Vitruvius tells us, that basilicas were attached to the houses of those holding public magistracy. May not survivals of the former be found in old cathedrals and abbeys where the first few bays of the nave are apportioned to the choir, and in the latter by the fact that early churches in England were often built as private chapels to manor houses? When the congregation occupied the aisles, the men were on one side and women on the other. Sometimes the churches were built in two stories. A good view is given of the magnificent church of S. Lorenzo, Rome, showing the women's gallery above; and a similar arrangement obtained at Santa Agnese. This early arrangement survives still in the "Männerchor" at Limburg-on-Lahn, except that men are upstairs and women down. Can the wide triforium at Gloucester have had a similar use? In conjunction with this one would like to ask whether the double chancels, one above the other, at Schwarzbach, Compton, Darenth, and Melbourne (destroyed temp. Henry VII.), may not be developments of that arrangement.

One is glad to note that in later work due recognition is given to the influence of the Comacine Masters. While Dr. West does not go all the way with Leader Scott, it is pleasing to see that he does not say any hard things. For my part, I have never been able to understand the hard criticisms levelled at Leader Scott (Mrs. Baxter), and have sometimes wondered whether those criticisms were the result of the writer being a woman who had stolen a march on the male sex. When we think of the geographical position held by the Comacini, a point where the streams from the East *via* Ravenna and from the South *via* Rome met, would it not be extraordinary if nothing unusual occurred in the concentration and formulating of ideas? Anyone who has been in Lombardy cannot fail to be struck with the simi-

larity of the work there and elsewhere, and how is this similarity to be accounted for if Mrs. Baxter's theory is not accepted? Anyway, one is glad to see that Dr. West is not afraid to believe in Comacine influence.

The greater part of the book is, of course, taken up with the actual subject—namely, Gothic architecture in England and France. As regards the cathedrals, we are shown in a clear manner how the French cathedral was the centre of civic life. In England, towns were never the same thing as in France, and the English cathedral is a sort of rural seclusion. In France, Gothic is "the expression of the nation's soul, while in England it is the expression of the nation's history." It is strange that civic life has never been a strong point with Englishmen, and so we find our cathedrals are a thing apart. We have ever been a race of country bumpkins, which accounts for our towns being such eyesores and town planning making such a poor show. The only thing in which the English lead the way is the water-carriage system. In everything else we have been content to follow our betters—a long way behind.

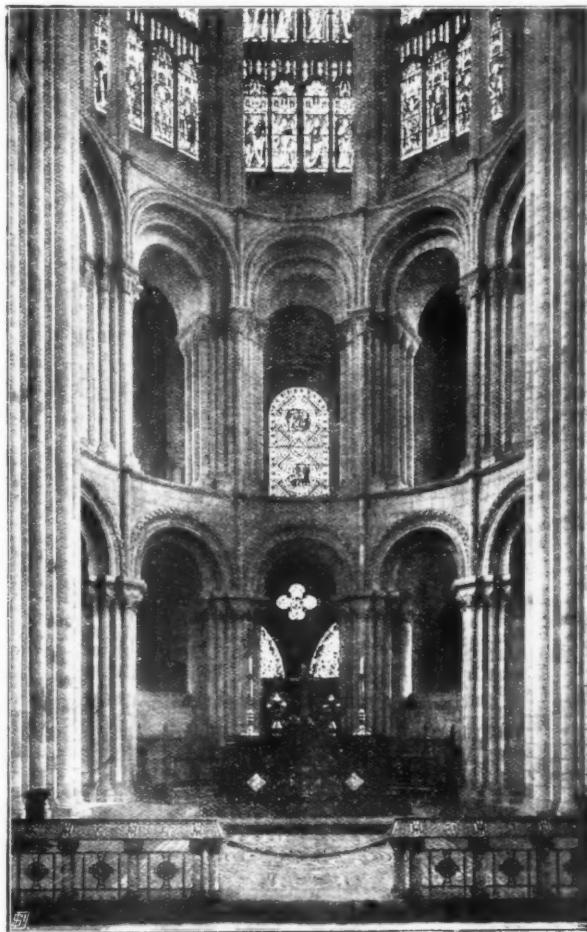
Mr. Sneyd Kynnersley, in his interesting book *H.M.I.*, says there can be no doubt that the Church is divine from the fact that the clergy have been unable to wreck it. Substitute English greatness and Englishmen, and the same still holds good. Let me quote Dr. West (page 324), "As regards ourselves, it was the same national characteristic of 'drift' which is ours to-day, and which takes us muddling along with no definite aim or plan for the future, taking up the fashion of the moment in art or literature, trusting to luck to carry us through in war or in political life." These words ought to be framed and hung up in every house as a warning, for at no time have they been more needed than the present. There is a literary style all through the book, and a healthy manly vigour that is quite exhilarating.

A good feature is the tables of buildings and dates, which will prove very useful for reference, especially the kind of chart at the end of the book, in which French and English buildings, styles, and dates are cleverly arranged.

We all like the sun, but we prefer it without spots. So with this work. A second edition is sure to be called for, and it would be well if certain mistakes could be avoided. The style, as has been said, is all that one could wish, except that a careful reading would remove a few—quite few—

errors. In one case "which" is used when it should read "the latter of which."

On page 12 and elsewhere the term "confessio" is used, but no explanation is given either in text or glossary. Having regard to the extraordinary confusion in the public mind in matters ecclesiastical, the term is sure to be taken by some as meaning "confessional."



NORWICH CATHEDRAL: THE APE (1098).

On page 13 we have an interesting account of the introduction of the alternate use of piers and columns, but on page 206 the author has failed to notice that Norwich Cathedral was originally piers and columns. There is unmistakable evidence of this, but it is surprising how few archaeologists seem to be aware of it. After a fire the columns were recessed and transformed into piers. The fires in the nave were in 1174 and 1463. The building was begun in 1096. It is interesting to

note that, whichever fire it was, the old work was copied, and not a casing applied in a new style. Certain it is that the interior gains by the disappearance of the columns. One pair is left to mark the first bay of the ritual nave—that is to say, the bay immediately north and south of the site of the nave altar. The position the rood-screen held can be plainly seen, and one can only hope that the powers that be will erect a new rood, rood-screen, and nave altar, and thus undo some of the disastrous work of the Reformation.

Another statement about Norwich (page 161) also calls for comment. What proof, one would like to know, is there that western towers existed at Norwich? A pair of converted columns marks the first bay of the nave from the west (page 206). Would the Normans have rested one corner of their towers on circular columns? I trow not.

Many will be surprised to learn that relics, pilgrimages, and devotion to the Virgin Mother were peculiarly English, and that the great length of English cathedrals was due to the provision of Lady chapels to provide for the last-mentioned. I would like to add that at Southwell, where the Minster is dedicated to the Blessed Virgin, the extension eastward appears to have been brought about in part by the need for increased accommodation in the nave for the Whitsun synods.

On page 169 it is suggested that the Saxons may have got the idea of the western tower from French sources, and three instances are given from which "the Saxons may have got the idea." But is not St. Rémi at Rheims eleventh century, St. Ricquier late Flamboyant, and is not Basly illustrated on page 157 and dated 1140? How then could these have influenced the Saxons?

On page 198 the wording makes it appear that Westminster is a translation from the French of St. Denis. This should be made clearer so that while it may be seen that Westminster is our St. Denis, yet Westminster is not a translation of St. Denis but of Rheims.

When were tabernacles for Reservation first used? Is not the reference to tabernacles in conjunction with Norman work somewhat of an anachronism? (Page 201.)

On page 202 Steetley is given as "Notts," it should read "Derbyshire"; and "Sandiavel" (page 274) should read "Sandiacre."

In the chapter on vaulting, a most stimulating chapter, one cannot help feeling that a few more diagrams in the text would be useful, showing the various styles of vaulting, and also showing the contours of the ribs superimposed. Page 304 would also benefit by a diagram of the roof-truss referred to.

As has been said, the above criticisms refer to spots on the sun. The book is so good that one is sorry to make any adverse comments. The work should prove of service not only to architects, but also to that increasing body of students who

attend University Extension Lectures on Gothic architecture.

Messrs. Bell are to be congratulated on the manner in which they have produced the book. The photographic reproductions are good, and most of the originals have been taken by Dr. West himself and are therefore taken with a purpose. There is a splendid photograph of the east end of Norwich at page 104. Why are photographers, as a rule, so afraid of taking a symmetrical building on the only line that can give a symmetrical result? Surely page 104 ought to convince them. In the next edition, could not the reference to Strasburg (page 239) be illustrated with one or two views of that marvellous west front? It is a treat to see the delightful woodcuts of Orlando Jewitt again, and the blending in the illustrations of "ancient" and "modern" is a happy idea. These woodcuts are from Bloxam's book. Dr. West tells us that his work is the result of an attempt to rewrite Bloxam. One can only say that Bloxam would rub his eyes in appreciative astonishment; the only things common to the two works are the spirit animating both writers and Orlando Jewitt's woodcuts.

The author concludes by asking "Is it better to aim at a lofty ideal which, proving beyond our reach, may become a mere dream of Heaven, or to be content with a lower one within our grasp, even though it may keep us bound to earth?" Surely the true answer is that what we need is the right spirit governing the work of our lives and the work of our hands. Let us quote Dr. West (page 118): "Each workman therefore had a personal interest in his own particular stone and in its success . . . it had a sort of personality distinct from the others. Just as he himself had." "This is why the machine-made perfection and regularity of modern work seems so dead; it is dead, it has in it no spark of human life, tells no tale of loving labour." "There is just the same difference between the results of the heartfelt personal labour in mediæval days which brought joy to the worker, and those of the organised irresponsible gang-work of Roman and of modern times." Now let us ask what it was that killed Gothic. It was the undue accumulation of wealth. All historians worthy of the name are agreed that the charges were greatly exaggerated, yet the monasteries were dissolved, and that because they had fallen away from their ideals by unduly accumulating wealth. Greed begat greed, and they fell. With the opening of the Perpendicular period begins our modern commercial system, and the Perpendicular style was kept going by and dominated by commercial wealth. So in the present day the craving for wealth crushes the right spirit, and art cannot flourish as she would. Just as the undue accumulation of wealth brought about the downfall of the monasteries and of Gothic architecture, so will it bring about the downfall of what are called some-

times the governing classes. The writing is on the wall. The more that wealth is accumulated unduly, the more difficult is it for the remainder of the community to thrive. Man has forged bands of iron to his hands, his feet, his neck, and he has forged chains which hold him tight in prison. Something will happen, but Man must carry his bands and chains till they have rusted from him. Upheavals are bad for architecture. She, of all the arts, suffers most. Troubles are ahead, but let us hope that after they have passed away, the right spirit may again prevail, and architecture become once more the pride and wonder of the world.

Derby.

GEORGE H. WIDDOWS [A.]

CROXDEN ABBEY.

The Abbey of St. Mary, Croxden, Staffordshire: a Monograph. By Charles Lynam, F.S.A., F.R.I.B.A. 40s. Lond. 1911. [Sprague & Co., Ltd., 69 & 70 Dean Street, Soho, W.]

In this large and handsome quarto Mr. Lynam has produced a work which is a credit at once to him as an archaeologist and a practising architect, a combination now not common. Croxden is one of the Cistercian abbeys, and, according to the Chronicle printed by Mr. Lynam at the end of the volume, was founded by Bertram de Verdun in 1176 at Chotes or Chotene; but, as at Byland, another site was preferred, and in 1179 the monks came to Croxden. The first abbot, Thomas, was elected in 1178 and ruled till 1229. The monks seem at first to have lodged in temporary rooms, probably of wood; the first thing done being to build the church. The latter belongs to the time of Abbot Thomas; whereas most of the claustral buildings were built between 1242 and 1274, and the rest of the monastic buildings chiefly in the early part of the fourteenth century. The church internally was 235 feet long; the nave, as at Kirkstall and Roche, contained eight bays; this seems short, considering that the presbytery was only of two bays, but it is to be remembered that Cistercian naves were not built, like those of Benedictine Monks and Austin Canons, for use or part use by the laity; indeed, in the remote and sequestered vales where Cistercians built, no lay worshippers were to be expected. The Cistercian nave was therefore built, not as a nave in the ordinary fashion, but as a double choir; the front part of it being occupied with the stalls of the monks, and the back part with those of the *fratres conversi*. Each transept, as at Kirkstall and Roche, had two rectangular eastern chapels. The great peculiarity of the plan is that the short presbytery was apsidal, and that the apse was encircled by a procession path, out of which radiated five semicircular chapels. Such a plan was alike non-English and non-Cistercian. In England it had been the favourite plan in the greater churches up to about the middle of the twelfth century, but had gone out of use when Croxden was founded. In Burgundy,

the native home of Cistercian architecture, the perapsidal plan had here and there superseded the simple rectangular plans which we copied at Kirkstall; perapsidal presbyteries of great importance being built at Clairvaux and Pontigny. Mr. Brakspear has shown that the plan of the former was closely copied at Beaulieu in the New Forest, which was founded in 1204, and consecrated, wholly or in part, in 1246. But the perapsidal plan of Croxden, like that of Hayles Abbey, Gloucestershire, also set out by Mr. Brakspear, of which the chevet was built between 1270 and 1277, is not that of Clairvaux or Pontigny; it is just the normal plan of the cathedrals of the Ile de France, a plan of which we have such a noble example in Westminster Abbey. So that as regards English Gothic the chronological order of the perapsidal chevets would seem to be (1) Croxden, (2) Beaulieu, (3) Westminster, (4) Hayles, (5) Tewkesbury; the last being a fourteenth-century remodelling of an eleventh-century chevet of the same plan.

The book contains, in addition to letterpress, no less than seventy-seven plates. It is a worthy memorial of one of the soundest and most experienced of English archeologists, one who has been familiar with Croxden ruins since 1850, and who now, *strenuus idemque indefessus*, issues this monumental volume in the eighty-second year of his age.

FRANCIS BOND [Hon.A.]

CORRESPONDENCE.

Architectural Education.

To the Editor, JOURNAL R.I.B.A.—

SIR.—The admirable exposition of the general principles of Architectural Education given by Mr. H. P. G. Maule in his paper read to the Manchester Society of Architects, and published in the JOURNAL of the 10th February, forms one of the clearest constructive explanations of an exceedingly difficult subject that we have yet been favoured with.

The quiescent attitude of the whole profession on a subject which is not only necessary to its existence, but transcends its boundaries in the noble work of creating and fostering the national taste, as Mr. Maule has so ably described, is to be explained by the carelessly narrow view taken of the matter by the bulk of the profession, who selfishly consider themselves too busy to be occupied with the subject after they have passed the Rubicon of Examination studies prescribed them by their teachers and masters. The perfunctory interest of the principal, the vacillation of the assistant, and the submissively proper attitude of the pupil combine to form a discouraging picture for the educationalist.

The “personal equation” in the production of architectural design usually contains at least three factors, all of which vary in force, whilst at the same

time maintaining certain necessary relationships to one another rarely conduce to a good result. The components of this equation are the client, the architect, and the assistant, and any aspirations towards sound taste and judgment in either of them are often brought to naught by the other two. The displays of pictorial architecture in our streets are not designs: they are compromises. The conditions necessary for design, in its proper completeness, are rarely met with. I believe Mr. Paul Waterhouse's proposals, in relation to Town Planning, to be the only corrective to the continued appearance of these compromises in our streets during the lapse of the twenty years which Mr. Maule assigns to the "Period of Consolidation and Building up," which will connect the present with the Registration *régime*. Nothing short of the continued rejection of these compromises by a legal authority will inspire the public with confidence in our unaided ability to produce a design. During this "Period of Consolidation," the course of architectural education is a clear one. It should be more closely allied to the problems actually met with in practice; and instead of students occupying their time with the more specialised forms of study at the early stages of their career, these should be reserved, as Mr. Maule points out, for the advanced and "post-final" stages. Mr. Maule rightly objects to the present standard of passes in the Intermediate and Final Examinations, and speaks of incentives to advanced studies.

Education during the "Period of Consolidation" may be greatly improved for the benefit of architecture by offering the incentive of certain definite salaries to the present-day student serving the interests of the profession as assistant, corresponding to the various stages of knowledge marked by success in the R.I.B.A. Examinations. This can only be done when the results of these examinations inspire confidence in the business instincts of the profession, and will be readily and immediately appreciated when it is observed that those students who pass are capable assistants. It will mean that Mr. Maule's compulsory insistence upon a general architectural training for four years will be automatically brought into effect, for the crammed and coached student would rarely maintain his place in practice. Unfortunately the usual meaning attached to "advanced studies" is "ideal" studies, and ideal studies imply a lack of the trammels and fetters which present-day practice has to grapple with. It is doubtful whether "ideal" study is of any advantage to architectural education, inducing, as it does, a desire to set aside practical obstacles and inconveniences in the production of design.

I wish to consider now what will occur under the Registration *régime*. It is evident that not only is the course of study proposed by Mr. Maule a very costly one, but that such a course is neces-

sary for the future of Architecture under Registration. It follows that the exercise of our profession must be confined to men of some social standing. If therefore, for the sake of cheap labour, we allow assistants to enter the profession, under Registration, who are unable to pay the cost of this special training, but find a faulty substitute in that found at the various technical schools, we are evidently allowing a gross injustice to grow up beneath our feet. We shall be guilty of luring a class into existence and gracelessly leaving them in a *cul de sac*; for assistants of this type would not be able to find the time and cost for the education and examination required by the Registration Authority, and consequently could never practise. Besides placing a term to the ambitions of the best of this class, we shall be placing them in competition with the assistant who is engaged in passing, or has passed, the examinations of the Registration Authority, thus lowering the general level of salaries to which the latter are undoubtedly entitled. The remedy for this is, that the proposed Bill should contain a clause to the effect that: "Practising Architects should employ only Registered Assistants." As we have found no difficulty in defining "Architect," we have none in defining "Registered Assistant." He is a person who has been articled, and who has passed, or is engaged in passing, the examinations of the Registration Authority.

Mr. Maule speaks of the inevitability of the re-organisation of the scale of charges and fees, and the feasibility of augmenting these with relation to specialised practice, thus offering an incentive to men who are prepared to spend a longer time on education. I suggest that the assistant may justly be considered and improved in this respect for the same reason.—Yours faithfully,

ERNEST J. DIXON [A.]

Representation of Licentiates on the Council.

Bedford: 18th March 1912.

To the Editor, JOURNAL R.I.B.A.,—

SIR.—I have read with much interest the proceedings at a recent meeting as to the value or otherwise of "Associate" representation on the Institute Council. There are many Licentiates recently admitted to your ranks who, although not having qualified by any statutory examination, are sound, "practical" men—not theorists—men whose practice is to them their sole means of subsistence. If any alteration is made in the constitution of the Institute Council, this class (to which I am glad to belong) should not be overlooked in a direct representation on the Council, so that the long-delayed registration movement may have first-hand evidence in its support from those who are the principal sufferers through the non-existence of any legal protection in their profession.—Yours truly,

W. B. STONEBRIDGE, Licentiate.



9 CONDUIT STREET, LONDON, W., 23rd March 1912.

CHRONICLE.

The New Indian Capital: Appointment of Advisory Committee.

The Secretary of State for India has, at the request of the Government of India, appointed a committee to advise the Government of India as to the site and laying out of the new capital at Delhi. The Committee will consist of Captain George Swinton, who has just been elected Chairman of the London County Council; Mr. John A. Brodie, C.E., City Engineer to the Corporation of Liverpool; and Mr. Edwin L. Lutyens [F.]. Mr. H. V. Lanchester [F.] it is proposed will join the Committee, which will assemble at Delhi about the middle of April, where it will find materials ready for consideration and will have the assistance of the Department of Indian Public Works and of other Departments of the Indian Government. It will act under the instructions of and report to the Government of India. Its work, which will be of a general and preliminary nature, and will involve no questions of detailed planning or architectural design, is expected to occupy four or five months.—Captain Swinton, who has spent more than ten years on the London County Council, has always taken a keen interest in questions of town planning and improvement, roads, and traffic, and has been an active member of the various Council committees dealing with these questions. Mr. H. V. Lanchester was Hon. Secretary of the Papers sub-committee of the Town Planning Conference 1910, and Mr. Lutyens a member of the Executive Committee; both are members of the Town Planning Committee of the Royal Institute.

The Northamptonshire Association of Architects.

At the General Meeting of the Royal Institute on the 4th March, the President announced that the Council, acting under By-law 78, had admitted the Northamptonshire Association of Architects to alliance with the Royal Institute. The Association was established in 1911, its objects being the promotion of union and professional integrity among its several classes of members, the establishment, as far as possible, of uniformity of practice, and the general advancement of architecture and the various arts and sciences connected therewith. It consists of four classes of members—viz. (1)

Members, who must be architects in practice as principals; (2) Associates, consisting of architects' assistants or articled pupils; (3) Honorary Members; and (4) Associated Craftsmen. The Association numbers at present twenty-two Members, but it is hoped that Associates will join during the ensuing year. The President is Mr. J. A. Gotch, F.S.A. [F.]; Mr. S. F. Harris [F.] is Vice-President, and Mr. Herbert Norman Hon. Secretary. Although in existence but a few months, the Association has already done useful work for the profession in the district it was formed to serve. It should prove of especial value as representing country architects, whose work is so much more varied than that of their brethren in the large towns. The Association is fortunate in being the tenant of the Northampton Architectural and Archaeological Society, and thus having the use of the latter's very valuable library. It is proposed to organise summer excursions to visit manufacturers' works, buildings in progress, and buildings of architectural interest in and about the neighbourhood.

New Government Offices.

Mr. Wedgwood Benn has introduced a Government Bill to make provision for the acquisition of a site for public offices in Westminster, for the acquisition of land for the further extension of the Patent Office and for purposes in connection with the Record Office, to amend the Public Offices, Sites (Extension) Act, 1908, and to make provision for certain other public purposes.

Housing of the London University: Munificent Gifts.

A friend of London University, who desires to remain anonymous for the present, has offered to Lord Haldane, the Chairman of the Royal Commission on University Education in London, a contribution of £100,000 towards the acquisition of the vacant site on the Duke of Bedford's estate north of the British Museum. Lord Haldane is the Government representative on the body of trustees appointed for the purposes of the scheme, and the other trustees are Lord Milner, who represents the Royal Commission, Lord Rosebery (the Chancellor and representative of London University), and Sir Francis Trippel. The donor, who has already done a great deal for University education, states that he considers the site the most central and suitable one for the contemplated erection of new headquarters, and holds that the University of London ought to be the chief educational institution of the Empire. A plan of the British Museum site, with particulars of the scheme, appeared in the JOURNAL for 24th February, reprinted from the *Times* of 19th February.

Lord Haldane has received the following resolution from the Drapers' Company:—“That the Drapers' Company offer to erect a Senate House and Administrative Offices, to form a distinct portion of the new buildings for the University of London proposed in the report of the Royal

Commission dated the 15th December 1911, at an approximate cost of sixty thousand pounds (£60,000), provided that a suitable site is acquired and the other buildings referred to by the Royal Commission as necessary for the University headquarters are otherwise provided for within a reasonable time, and upon condition that the site as well as the plans and cost of the building are approved by the Company."

Smoke Abatement Conference.

Conferences of delegates of municipal authorities and other bodies are to be held at the Royal Agricultural Hall on the 26th, 27th, and 28th inst. in connection with the International Smoke Abatement Exhibition. Sir William Ramsay, F.R.S. (President, British Association), Sir William Richmond, R.A., and Lord Justice Fletcher Moulton will be the respective chairmen. The conferences are divided into three sections, to consider:—(a) Smoke pollution and its effects; (b) Smoke abatement; and (c) Law and Legislation. Among the papers to be considered are those on "The Action of Coal Smoke on Building Stones and Mural Paintings" (Sir Arthur Church, F.R.S.); "The Effects of Town Air on Metalwork" (Dr. S. Rideal); "The Economic Aspect of Smoke Abatement" (Dr. R. Lessing); "Influence of Smoke on Pigments" (Mr. Noel Heaton); "Sunshine Records" (Mr. R. G. K. Lempfert, Superintendent Forecast Division of the Meteorological Office); "Kew Gardens and Smoke" (Mr. W. J. Bean, Assistant Curator, Kew Gardens); "Should the Domestic Smoke Nuisance be any Longer Tolerated?" (Bailie W. Smith, Glasgow); "Progress of the Smoke Abatement Movement in Germany" (Herr Ingenieur Nies); "The Smoke Problem in the United States of America" (Mr. Z. A. Willard, Boston); "Stoking" (Commander W. F. Caborne, C.B., R.N.R.); "Smoke Abatement Laws in Other Countries" (Mr. Julian Corbett); "Is Further Legislation Necessary?" (Mr. Joseph Hurst, barrister-at-law); "The Proposed Smoke Abatement Bill" (Principal J. W. Graham); and "A Plea for the Appointment of a Royal Commission" (Dr. H. A. Des Vœux, treasurer, Coal Smoke Abatement Society). Special lectures are also being organised on the different phases of the smoke abatement movement.

Garden Cities and Town Planning Association.

A course of lectures on Town Planning will be started at the offices of the Garden Cities and Town Planning Association, 3 Gray's Inn Place, W.C., on the 12th April next, and continue each Friday until Whitsuntide. The first lecture will be given by Mr. Raymond Unwin [F.], and other well-known authorities will deal with Town Planning under the heads of Municipal, Estate Development, Housing and Sociological, whilst a general review of examples of Town Planning will conclude the present series. The lectures will be

open to all who are interested in the subject, and opportunities for questions and discussion will be afforded. Tickets for the course may be obtained from the Secretary of the Association, Mr. Ewart G. Culpin.—The Association has just issued a new pamphlet by Mr. George L. Pepler, F.S.I., entitled "What Town Planning Means," which presents the most valuable features of the Act and indicates the way in which its opportunities may be taken advantage of. Copies may be obtained from the Association at the price of 1d.

Preservation of Ancient Monuments.

Mr. Thackeray Turner [F.], at a recent sitting of the Royal Commission on the Ancient Monuments of Wales, said that when people wanted a building restored they raised a fund and got a contractor to do the work. Instead of that, he suggested there should be on the spot an architect who understood the history of the building. A contractor often in his ignorance destroyed the most valuable thing. When monuments came under the control of the Government we should get a school of skilled repairers to work under the direction of the architect.

M. Homolle's Return to the French School at Athens.

M. Homolle [Hon. Corr. M.], who retired from the Directorship of the French National Museums a few months ago, has been nominated by President Fallières to the post of Director of the French School at Athens in place of M. Holleaux, resigned. This position was filled with rare distinction by M. Homolle some years ago, and is one for which he is doubly qualified as archaeologist and Hellenist. M. Homolle was the head and spirit of those excavations of the French at Delphi, which in our time have had no equal. The work involved the entire removal of the village of four hundred houses which in the course of centuries had grown up over the ruins of the ancient Delphi. The magnitude of the operations may be gauged from the fact that four hundred labourers were employed in the excavations, the work lasting six or seven years, and costing altogether some £40,000. Out of the wonderful mass of remains brought to light M. Homolle succeeded in reconstituting in all its original splendour that exquisite monument the Treasury of Cnidos, with friezes, pediment, acroteria, and caryatides, cleverly restored under his direction by the sculptor M. Louis Convers. The story of the excavations and its sequel were told by the distinguished explorer himself in a Paper, "Le Trésor de Cnide et les Monuments de l'Art Ionien à Delphes," read before the Royal Institute in November 1903 [JOURNAL, 21 November 1903]. The subject was illustrated by a magnificent series of drawings, lent for the occasion by the French Government, the work of M. Tournaire, *Grand Prix de Rome* 1888.* The many precious objects unearthed during the excavations—the statues, bas-

* See description by Mr. R. Phené Spiers, F.S.A. [F.], JOURNAL, 21 November 1903, p. 43.

reliefs, bronzes, terracotta ornaments, inscriptions, and fragments of architecture—together with the restored Treasury itself, are housed in a museum which, by M. Homolle's exertions and by the liberality of M. and Mme. Syagros, has been erected on the site of the ruins. M. Homolle's return to the field of his former fruitful labours is a matter of interest not only to his own countrymen, but to students of Greek archaeology the world over, and he will have the heartiest good wishes of all in resuming the work in which he has already achieved such signal distinction.

Architects in the Royal Navy Volunteer Reserve.

MR. SYDNEY H. H. IXER [A.] of 48 Lessar Avenue, Clapham Common, S.W., writes:—“I note with much satisfaction the reference to H.M. Auxiliary Forces in the JOURNAL for 27th January. For the information of those who may be attracted by the Naval branch, may I ask you to be so good as to insert the appended note on the Royal Naval Volunteer Reserve? I shall be most happy to meet any members at our Headquarters if they will communicate with me.”

It is not always that foot-soldiering appeals to the man who wishes to serve his country, and there are many who would gladly accept service of a voluntary nature were the work entailed more congenial to them. The Yeomanry claims some of those who find no attraction in the “gravel-crushing” of the Territorial soldier; but it is often the case that those who do not care for infantry work are also unwilling or unprepared to ride a-horseback, generally, perhaps, from want of horsemanship. For these reasons the services of many men are continually lost to the country. On the other hand, obeying perhaps a more national instinct than soldiering, many men find a useful channel for their patriotism in training themselves for sea service. Many architects, unmoved by the appeals of Territorials or Yeomanry, have found good work to do, and good fun to be got, in the ranks of the Royal Naval Volunteer Reserve, a little-heard-of body of men who have been at work now for more than eight years, and who have earned golden opinions from the Royal Navy for their sound training and real value as an auxiliary to the first line. The R.N.V.R. is one of the few corps in the country in which numbers are kept within nodding distance of the established strength; but, as always, there are a few vacancies. Particulars will be sent at once on application to the Headquarters of the London Division, Commercial Road, Lambeth, S.E., and a personal visit is always welcomed. It should be remembered that service is purely voluntary; there is no subscription nor compulsory annual training. Sailing, gun-drill, signalling, seamanship, are some of the subjects taught, and there is every facility for training with the Fleet throughout the summer for periods of fourteen days; and several cruises have extended to Norway, Gibraltar, and Canada.

SUGGESTIONS FOR A WELL-PLANNED HOUSE.

In a Paper on “The Modern House” read by Mr. Percival M. Fraser [A.] before the Institute of Sanitary Engineers, on the 11th March, a casual remark on the apathy of the public in regard to architecture was seized hold of and taken as the text for an amusing article in the *Evening News*, which has since appeared in some of the building papers. From the point of view of journalistic enterprise the *Evening News* might have done worse than reprint the Paper itself in serial form, for, although addressed to a professional body, it was of an eminently popular character, in so far as it calls attention to most of the essentials that go to make up that complicated unit “the English home.” Mr. Fraser has favoured us with a copy of the Paper, and we give a few extracts which may be usefully noted by house-designers:

With regard to the public view of modern houses, I am fortunate in being able to give you a summary of opinions, which may be fairly taken as voicing the general feeling on, and emphasising the striking details of, house planning. A number of distinguished men and women were asked the following questions:—

(1) What has struck you as the worst point about the average house?

(2) What is the greatest improvement you have met with in building or in the fittings?

Among those who contributed replies were Thomas Hardy, Sir Edward Poynter, Arnold Bennett, H. G. Wells, Sir Arthur Pinero, J. K. Jerome, Hall Caine, Mrs. Despard, Israel Zangwill, Hiram Maxim, W. W. Jacobs, and others.

The opinions put forward in answer to these two questions may be summarised respectively as follows:—

(1) *Worst Points.*—The large hall for a small house, being unsuited to English requirements. The open heating arrangement, which makes portions of all rooms uninhabitable. Ventilation primitive. Sliding sashes (these should be superseded by casements with transomes and top lights). Basements, a great evil. Cupboard accommodation always inadequate. Windows too small and used without discrimination. Smells permeating the house from the kitchen. The continual labour entailed by stone steps and polished metal fittings. No proper accommodation in rooms for furniture.

(2) *Improvements.*—The arrangements of a bath and lavatory basin directly available from each bedroom. The discriminate use of folding doors. The employment of double walls, affording even temperature. The centralisation of the heating system. Methods employed to conserve waste water for garden purposes. The great development in thin, light, cheap and sound-proof partitioning. The designing of details to avoid lodgment of dust.

Summing up the acknowledged essentials of the well-planned house Mr. Fraser says:

Some of these may be considered idealistic, but none are impossible of being put into effect. In the majority of cases, of course, one factor has to be sacrificed for another, such, for instance, as aspect for prospect, and vice versa, which can rarely be both ideal in one building; but a reasonable compromise can always be effected, and an architect engaged in house building should have a genius for compromise.

It has been said that “The ideal house should be

weather-, damp-, and vermin-proof, and at once substantial, comfortable, noiseless, convenient, healthy, homelike, economical in cost and service, beautiful, and as pleasing to live in as to look upon." It should not be, as is too often the case, merely an ingenious mosaic of rooms, lacking altogether a comprehensive and convenient arrangement, and a *motif* should be clearly apparent in every scheme.

Quaintness or picturesque effects should not be striven after for their own sakes. Ingle-nooks in which nobody can sit are abominations which obtain very freely at the present time. The essential articles of furniture, such as wardrobes and kitchen dressers, should form part of the house design.

Windows should be designed primarily to obtain the maximum amount of sunshine and light and fresh air. They also have to accommodate curtains, a fact often forgotten. The bedrooms should have a window facing east. The bathrooms should face east, also the kitchen offices. Larders should face north, and be ventilated, for the common arrangement of fixed windows and ventilation only by means of a door opening into the scullery or kitchen is a very bad one. The kitchen range should be placed across the light, with the door opening away from the light. All skirtings should be filled in solid behind, and in the kitchen offices these should be of cement. Kitchen, scullery, and larder floors should be solid.

Nine-inch brick walls are quite inadequate in this country, except when built of sound bricks in cement and plastered with cement plaster on the outside or tiled. The best arrangement is to construct walls in two thicknesses with an air-space between, but the greatest care is required in constructing these walls, or the remedy may be worse than the evil.

The foundations should be deep, and the ground floor should be at least 12 inches above the general level, and thorough means of ventilation provided under the ground floors. The truly warm, comfortable house, however, will have solid ground floors with an extra thickness of concrete beneath.

The sanitary fittings should be self-cleansing, and from makers of repute. Baths, sinks, and sanitary fittings of all kinds should be absolutely un-enclosed. The ideal house will of necessity have been built subsequent to the framing of the Model By-laws about 30 or 40 years ago.

Rain-water should be collected and freely used. All water pipes should be protected from freezing, which is a simple and inexpensive process. The loss to the country every winter through burst pipes and consequent damage and expenses must run into many thousands of pounds. The water storage arrangements should be accessible, protected from dirt, and well ventilated.

The house should be so placed on site that it will have sunlight on each wall at some time of the day, and the house should be sheltered from prevailing winds. Sub-soils may vary considerably, but it is difficult to imagine a truly healthy house built on a clay soil or on made-ground.

The heating arrangements, if means will possibly permit, should consist of the open fire, than which there is no more healthy arrangement, assisted by hot-water radiators. Each room should be as large as possible as to its floor space, and, generally speaking, it is a safe expedient to sacrifice height for floor space. At the same time, no room should be less than 8 feet 6 inches in height. Chimneys do not smoke if the flues have been constructed with ordinary common-sense. Too often bedrooms contain no places for bedsteads. There should be under no circumstances living rooms or offices in the basement.

The house should not have to rely on curtains or

hangings of a like nature to overcome draughts. Such hangings ought to be unnecessary, and they are at all times unhealthy. Means of thorough cross-ventilation should be available when required. The kitchen offices should have hard impervious paving, linoleum with glazed surface or the modern patent "stonewood" paving being the nearest approach to the ideal in this respect.

The dining-room should be constructed to accommodate a specific number of diners, and the whole of the planning and equipment of the room should be for the specific purpose of dining. The serving hatch should not communicate directly between the dining-room and the kitchen.

House refuse should not be stored in a fixed receptacle or in the neighbourhood of the larder, which, however, is the case nine times out of ten. The water supply in the house should be designed on sound principles to ensure thorough circulation. Linen cupboards should be, and can be, conveniently heated. All water pipes should be readily accessible and not cased in. Means of controlling the supply and emptying the cistern should be provided in conspicuous places. Drinking water should be taken from the main, and a draw-off tap from the main provided upstairs to obviate the bath tap being used for this purpose. The kitchen boiler should be fitted with a safety valve, and water cistern should be of galvanised iron. Filters should not be used to purify the water. If there is any doubt that the water is pure, have it analysed.

Whenever possible, open-air life should be encouraged by means of a protected verandah and an outdoor sleeping apartment on the first floor.

The scheme of decoration should be conceived as a whole, and glaring contrasts should be avoided. Plenty of cupboards should be provided. The staircase should permit of furniture being taken upstairs.

No mention has been made of the various points of planning and construction insisted upon by building by-laws. It is needless to say here that these requirements make for the public welfare, and are, with very few exceptions, excellent. These requirements consist in the main of the protection of a house from ground air, the ordering of the whole of the sanitary arrangements to prevent the invasion of sewer gases, and the general requirements as to light and air, and the strength of the construction.

At the same time, hard-and-fast building by-laws must always be a source of obstruction in certain cases. The use of new materials which do not happen to be covered by the by-laws is often objected to, and restrictions, owing to local circumstances, often tend unnecessarily to raise the cost of construction, such as, for instance, the unnecessary width of roads, causing cramped gardens and long rows of terraced houses.

Discussing materials of construction, Mr. Fraser says:

The great modern defect of house-building is the use of a heterogeneous mixture of materials brought from great distances at considerable cost merely to obtain outward effect. There is no doubt that the hidden charm of most old buildings lies in their fitness and right to be where they are. When one meets with a house costing, say, from £800 to £1,000, it is obvious that no money should have been wasted in extravagances. It therefore jars unpleasantly on the senses to find a red-brick plinth with a cement skirting, a stone cap to the plinth, rough-cast walls with stone dressings, the front gable half-timbered, the side gable tiled and the back gable filled in with elmboards, window-sills of Austrian oak, the beam across the bay window a rolled steel joist covered in plaster, pitch-pine balusters, mahogany handrail, European pine for

the ceiling rafters, Persian tiles for the fire-place, French enamel on the joinery, a Yankee stove in the hall, and the roof covered with stone slabs, and so forth, *ad nauseum*. This is no exaggeration; it may be met with in a more or less marked degree in the majority of small modern houses.

ALLIED SOCIETIES.

The Glasgow Institute of Architects.

The Annual Report of the Council of this Institute states that fourteen new Fellows, sixteen new Associate Members, and three new Student Members have been admitted during the year. The membership now stands at 113 Fellows, 76 Associates, 32 Lay, and 22 Student Members, giving a total of 243. The ninth triennial competition for the Alexander Thomson Memorial Studentship was held in February, the subject being a design for a bridge with approaches. The number of competitors was disappointing, only three sets of drawings being received. The studentship, value £60, was awarded to Mr. James Bennett, Ayr; but in view of the small number of competitors, and the fact that the quality of the work was not up to the standard which the Trustees desired, they decided not to award the second prize in this competition. A series of conferences have been held between the Institute Committee and the Joint Committee of the Glasgow School of Architecture on the subject of the proposed course of architectural training in the Glasgow School of Architecture leading up to the Diploma of that Institution. As the result, a scheme was framed by the Institute Committee covering both office and school work, and combining the advantages of the older apprenticeship training and of the academic teaching formerly wanting, but now so admirably supplied by the School of Architecture. The Committee earnestly commend to the members the desirability of adopting one or other of the forms contained in the scheme indicated when engaging future apprentices. In accordance with the arrangement that the recognition of the Certificate of the Glasgow School of Architecture as qualifying for the examination of the R.I.B.A. should be conditional on the appointment by the Council of a Fellow of the R.I.B.A. to act as Examiner, the President was nominated to act in the room of Mr. James M. Monro, who had held office for four years. During the past year the Council was actively engaged in formulating the scheme for the better regulation of competitions, which has now been adopted by the Institute, and in terms of the new Articles of Association the following resolution was passed by the Council and approved of at a general meeting of Fellows and Associate Members, viz.: "Any Fellow or Associate Member shall be considered to have been guilty of professional misconduct in terms of the Memorandum and Articles of Association of the Institute, and shall be liable to the penalties therein stated, if it be found by the Council either (i.) that he has knowingly submitted, directly or indirectly, a design in any competition which has previously been the subject of a notice by the Council or by the Committee on Public Architecture and Competitions, prohibiting Members of the Institute from taking part in the same; or (ii.) that he has knowingly solicited the promoters for permission to submit a design in a limited competition after the leet has been closed." The Council earnestly invites members loyally to co-operate for the general good by refraining at all times from such competitions, even though at the cost of apparent personal sacrifice, as well as by giving immediate information to the Secretary of any such which may be brought to their notice. The Council found it necessary during the past year to make representations

for amendment of the conditions of several competitions which were found to be unsatisfactory. In the case of the Fimart School Competition the negotiations proved abortive, and the Council found it necessary to prohibit Members taking part in it. On the initiative of the Institute similar action was taken by the R.I.B.A. and the Edinburgh Architectural Association. The Council accorded its cordial support to a proposal that an exhibition of the Town Planning Drawings exhibited in London in 1910, and more recently in such centres as Edinburgh and Dublin, should be held in Glasgow. In co-operation with the local branch of the Garden Cities and Town Planning Association, a letter was forwarded to the Town Council asking them to give the proposal their support. A reply was received from the Town Clerk stating that the matter had been remitted to a sub-committee to consider as to inviting the exhibition to Glasgow on an early date. Recognising the importance of the Scottish National Conference on Housing and Town Planning Administration to be held in Glasgow on 19th and 20th March next, the Council has, on the invitation of the Standing Advisory Committee of the Conference, appointed the whole of its Members as delegates on behalf of the Institute. The Council had under consideration the proposal that the extension of the Municipal Buildings should be carried out by the City Engineer's Department, and a letter protesting against this course of action was forwarded to the Corporation. It was noted with satisfaction that the Corporation remitted the proposal back to the Committee for reconsideration.

Royal Architectural Institute of Canada.

A deputation representing this Institute, which includes all provincial architectural associations of Canada, recently waited upon the Premier, the Hon. R. L. Borden, to urge the preparation of plans for the beautification of Ottawa and the improvement of public buildings. Three propositions were put forward: (1) the beautification and replanning of Ottawa as the Capital of the Dominion; (2) the desirability of the execution of public buildings by architects at large, instead of, as now, by the departmental staff; and (3) some assistance towards the education of architectural students. As regards the first proposition, the deputation pointed out the desirability of having the planning and beautifying of the city taken up from a national point of view. To further this it was suggested that an honorary committee should be appointed with the usual powers of a City Planning Commission. The committee should be composed of architects, artists, engineers, and others whose professions specially qualify them to deal with a matter calling for such high artistic and technical skill. The Ottawa Improvement Commission work, which in the past has been confined to parks and drives, should be incorporated in the new committee. The Dominion Government, taking control in Ottawa, would afford a splendid opportunity to show an example to the whole Dominion as to what could be done by the concentrated efforts of experts. Such action would not only make Ottawa a capital worthy of the Dominion, but would give the greatest possible stimulus to other cities to emulate. The requirement was for one clear-cut system of city planning capable of developing. As regards proposition 2, Public Buildings, the deputation pointed out that these, all over Canada, were not as creditable in appearance as those erected by private interests. The remedy was to get new blood, to get away from the departmental staff. The best results would be attained by the engagement of architects practising in the city where the building was to be erected. For (3) Educational Assistance, the deputation pointed out that the students in Canada had not the same facilities as in

the United States and Europe. They urged that the Dominion Government should provide an annual grant to establish, at least, travelling scholarships which would enable students to finish abroad. The Premier expressed his entire sympathy with the objects of the deputation, and promised that their representations should have his careful consideration.

Devon and Exeter Architectural Society.

At the Annual General Meeting of this Society, held on the 9th March, the President, Mr. James Jerman [F.J., F.R.M.S.], delivered an address, from which we extract the following :—

From the widely spread area of our Society's district, it is difficult to bring together, except on very special occasions, a large body of members; much, therefore, must be left to the work of the elected Council. It may, however, be possible in time, and in conjunction with the other Allied Societies, to issue to every member a Journal, or Report, of our Proceedings, say quarterly, in order that even the most distantly placed members may be kept in touch with matters affecting the profession. Probably the Royal Institute may see its way to consider the desirability of promoting the issue of such a publication for circulation between the Allied Societies on some general basis, and adapted to each locality. It may be said that the R.I.B.A. JOURNAL, issued fortnightly during the Session, includes all matters of professional interest. This, however, cannot provide a sufficient vehicle of inter-communication, to enable the now numerous Allied Societies fully to publish their doings and set forth their aspirations.

There is one matter in the Report of more than ordinary interest. I refer to the part taken by some members of our Council, to whom I feel we are much indebted, in acting with the Committee of the Exeter City Council to revise the Building By-Laws. This co-operation on the part of the two bodies materially tended to elucidate many points of importance, and one gratefully acknowledges the courtesy of the Authority, and their responsible officials, for seeking assistance of a technical character from those who have a desire and are in many ways responsible for faithfully complying with the important details of construction, affecting the comfort, and even the lives, of our citizens.

Respecting our membership, although we now include most practitioners in the Western area allotted to our influence, there are several still who should be brought into our ranks, as the important measure of Registration would be manifestly helped by the Allied Societies paving the way to this end. In this connection, and reflecting on one's former experience of occupying the position of your President, I am convinced that the term of office should be extended to at least two years, following the practice of the Royal Institute. The Society would materially benefit, in my humble opinion, were a longer time given to the presiding officer to formulate policies and to become more intimately acquainted with the members and their requirements. Here, again, I feel bound to accentuate the extreme desirability of placing in office one who is qualified to represent the Society on the Council of the Royal Institute, where there is a place reserved, without election, for Presidents of local Societies in turn. During the past year, and on the former occasion when you did me the honour to elect me, it was our turn to be represented on the Council of the Royal Institute, and I am more than ever convinced that the Society loses much through being disqualified in the absence of a Fellow being appointed. With the latter qualification, the longer period of office

would extend the opportunity of a seat on the Council of the Royal Institute.

With regard to the subject of Education, I am tempted to say a word or two on the higher and after-culture so important to the uplifting of a learned profession. One deplores the falling off of the acquisition of archaeological knowledge and interest amongst younger architects. The great impulse given to the study of our ancient buildings, more especially churches, during the wave of church-restoration in the latter half of the last century acted in the most impelling manner in producing amongst architects many scholarly exponents of mediaeval art throughout the country. The decline of this wave of restoration and the revived appreciation for Classic and Renaissance traditions have decreased the flow of study, both amongst architects and the clergy, who have done so much in the past to instil a love for the study of the beautiful buildings under their care. It may be hoped, however, that the newer interest may widen the whole sphere of art and produce even more enthusiastic exponents of historical study of this, our elder art. To advance the training of our younger brethren, much might be done locally, and one would suggest, in addition to classes, lectures, and visits to buildings under trained guides, that the Council, and others acting with them, might draw up a list of buildings suitable for measured drawings and intimate study. There are charming specimens of minor constructions, such as doorways, ceilings, mantelpieces, often available as examples of good work which might be scheduled for attention where it is not possible to select complete buildings of any period. Photographs and descriptions could be prepared to enable the student to proceed without waste of time. In our own immediate neighbourhood of Exeter, there is a wealth of good examples of almost every period and style.

MINUTES. X.

At the Tenth General Meeting (Ordinary) of the Session 1911-12, held Monday, 18th March 1912, at 8 p.m.—Present: Mr. Reginald Blomfield, A.R.A., Vice-President, in the Chair; 32 Fellows (including 7 members of the Council), 52 Associates (including 1 member of the Council), 21 Licentiates, and numerous visitors—the Minutes of the Special and Business Meetings held Monday, 4th March, being published in the JOURNAL, were taken as read and signed as correct.

The Hon. Secretary announced the decease at the age of ninety of John Samuel Phené, LL.D., F.S.A., F.G.S., Fellow elected 1872, and it was resolved that the regrets of the Institute for the loss it had sustained by the death of this distinguished member be entered on the Minutes, and that a vote of condolence be passed to his relatives.

The following members and Licentiates attending for the first time since their election were formally admitted by the Chairman—viz. Robert F. Bargman, G. Wyvile Home, F. J. Lenton, H. Ray Martin, Harry S. Stewart, *Associates*; H. T. Candler, F. C. Higgins, Victor Hodgson, Arthur Arnold Sebley, *Licentiates*.

A Paper on THE ARCHITECTURE OF THE FRENCH RENAISSANCE, by Mr. W. H. Ward, M.A. Cantab. [A.], having been read by the author and illustrated by a numerous series of lantern slides, a discussion ensued, and a vote of thanks was passed to the author by acclamation.

The proceedings then closed, and the Meeting separated at 10.10 p.m.

